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Frames of the end credits from  
"The Diary of a Mad Housewife,"  
featuring Carrie Snodgrass.



# Daily Egyptian

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# Reflections on the "Dirty" film: In sight and sound

By William Kozlenko

There is a species of motion picture, currently flourishing in the United States and abroad, that has provoked much critical debate, and has, as a corollary, based on attendance records and boxoffice receipts, aroused considerable public interest and support.

Usually labeled "R" or "X," each a sign of excess and a promise of prohibited goodies, this type of film has been designated by some critics and a segment of outraged citizenry as a "dirty" movie, because of its main, if not exclusive, emphasis upon nudity, the practice of sex (heterosexual or deviant), violence, adultery, sadism and masochism and, not least, the unbridled use of four-letter words in the dialogue.

It may be said that, to these two categories of filmmakers, the "dirty" movie has progressed from the increment of suppression to the excrement of expression from thoughts once shamefully concealed to actions now shamelessly revealed.

## Broad Range of Subjects

Thus movies today are treating once-shocking themes with a maturity and candor unthinkable even five years ago: for example, the life of drug addicts in "Chappaqua," homosexuality in "Reflections in a Golden Eye," "The Staircase," and "The Boys in the

the depicting on the screen of authentic social conduct and mature human relationship as, for example, the "erotic" film, and the type of movie which is nothing but visual pornography.

Unlike pornography, literary or pictorial, which arouses our animality, the artistic or complex erotic story, play or film, like "Heloise and Abelard," "Romeo and Juliet," "Madame Bovary," "The Red and Black," "Women in Love," "The Virgin and the Gypsy," "A Man and A Woman," and others of a similar genre, lay claim to art because each is committed, essentially, to exploring morality and the full consciousness of mature love.

As such the definition of a "dirty" movie is too general, since it fails to differentiate between what is, in the erotic film, emotionally stimulating and what, in the pornographic movie, is physically titillating.

Writing of the stage, though his observation could as well refer to the cinema, Jung noted: "One might describe the theatre somewhat unattractively, as an institution for working out private complexes in public." Although he had in mind the actor, his statement could apply also to the spectator.

Essentially human drama, in the theatre or cinema, has always been an act of confession, an intimate and confidential disclosure in public, in which the audience participates, individually and collectively, in a shared experience with the character's frustration or fulfillment, blindness or insight, defeat or triumph in fine, an unmasking or, if you will, a disrobing, psychologically and physically, before our eyes, of a man or woman on the stage or screen.

## Mores Affect Themes

Indeed every transformation, individual or social, brings about in its wake new standards of morality and, with them, a new wave of themes. No one will deny that we are living through a very fundamental change in our society and mores, a change which is, at this juncture in our history, difficult to assess. Though movies, as do plays and novels, still make moral points, the points are no longer driven home in the old, heavy-hammered, Puritanic way. For the greater part of the last two hundred years references to the sexual act and (at least in the mid-Victorian decades) even pregnancy and birth were the "unmentionables" of basic human experiences, around which so much private fantasy and semi-clandestine pornography were erected. In the Twentieth Century, particularly in the last decade, however, there seems to have occurred a revolutionary shift in our moral attitude, not only are references to sexual intercourse becoming more and more "mentionable," but the act itself is now demonstrated publicly on the stage and screen. Like many of the most provocative plays and novels, the film now is apt to be amoral, casting a cool and clinical eye on the social conduct, both private and public, of men and women and, generally, on humanity's most perverse, if not perverted moods and modes, habits and behavior.

Significantly, our films, both in subject-matter and production, today can be taken as evidence that something has gone awry somewhere. As William Hazlitt put the matter in a more moral-minded era, "the diffusion of taste is not the same thing as the improvement of taste." But equally obviously, the diffusion of taste is not the same thing as the debasing of taste.

Appropos the present freedom, both in morality and sexual behavior, we are now discovering the underlying sources of both. So much social pathology is now rampant that we are just beginning to understand the aetiology of our moral crisis.



Scene from "The Killing of Sister George"

## "Cinema of Symptoms"

If the art of cinema is, as every art has always been, a mirror of human society, reflecting its vices, aberrations, ambitions, delusions, fears, cunning and aggressiveness, as well as its hopes, joys, aspirations and virtues too, then we can today legitimately label our movies "The Cinema of Symptoms."

The symptoms are manifest in the divergence between the avowed purpose (entertainment) and the actual effect (shock), between the impression intended and the impression conveyed, with the end result that the two conflicting elements fuse in a process of "social homogenization," which becomes, in Harold Lasswell's apt phrase, "restriction by partial incorporation," in which the rebellious and that which is rebelled against can come to terms (as, for example, "I am Curious, Yellow" or Andy Warhol's "Blue Movie").

The relaxation of censorship, which has encouraged a sort of documentary attitude toward nudity and sexuality, has also engendered in the new movie the operative canon, "anything is permissible that can be shown." So far, the freedom permitted new film makers is being expended largely on "adult" themes—which means, of course, lots of sex.

However, between a wish by the film maker to present life as "naked" truth and an urge to sell tickets, between, in short, cinematic verism and voyeurism is a fallacy that can be, as it is becoming more and more, subject to serious critical analysis.

## Word Games

Take first, for example, the use of four-letter words which have now become almost commonplace in the speech of screen and stage characters. With regard to their use, one eminent psychiatrist suggests that on the surface the trend toward obscene language may seem merely another facet of a now rampant freedom of self-expression. Actually, however, these language patterns manifest a significant clue to the psychodynamics of our culture. "Dirty words" of this type is seen, in essence, as a new kind of word game, and, like all true games,

four letter words, no longer proscribed by a whole complex of taboos, have become part of a stylized ritual.

It provides a socially acceptable projection surface for repressed motives and instinctual needs. Both in its physiological and sexual context, the four-letter word becomes the main gambit in this game. It expresses something of a person's secret wishes and images. The consequence is that, in their response to what they hear and see, they talk about words and images as if they were identical. Therefore, by this kind of word-image game, the person can—at least on the symbolic level—strike a balance between his own sexual needs and the norms and rules of society. Actually, the truth about sex is closer to what George Steiner calls "imperfect striving and repeated failure" than to what the purveyors of four-letter words acclaim, since their rhetoric demeans sex while pretending to extol it.

## Audience Wants to See

Though dialogue is of course useful as a means of communication between the characters, it really plays a subservient role today in many screen stories. The film audience is, if not impatient, certainly less satisfied with what four letter words, even those loaded with gross sexual meaning, symbolize orally than what they can signify visually less with what is spoken and more with what is, or should be, acted out. If an audience once was thrilled, even covetly, to hear, they now want, since words alone no longer satisfy them, to see. And being pragmatic they demand "action" for their money, in short, they insist that words, particularly four-letter words, be translated into performance.

It is a curious anomaly, to say the least, that to a psychiatrist individual voyeurism is considered pathological or abnormal, yet collective voyeurism is not only approved socially but morally acceptable. Perhaps the thing that sanctifies collective voyeurism is that, in a movie house or theatre, the voyeurs had paid good money to see a young woman undress, or watch two nude persons, preferably a man and woman, make love in bed; whereas the individual voyeur watches all this action for free. It is this kind of optical larceny that is considered to be in the



William Kozlenko

Band," lesbianism in "The Fox" and "The Killing of Sister George," adultery in "The Diary of A Mad Housewife," racial hatred in "In the Heat of the Night," sadism in "The Collector," sexual impotence and bloody violence in "Bonnie and Clyde," and countless other movies dealing with similar aberrant and no longer taboo subjects.

The conception of what constitutes a "dirty" movie is, however, so broad that its description includes more than it excludes. Circumscribed by its adjective, such a definition tends to emphasize sensation and ignores sensibility. Moreover, by lumping together all such movies under the single rubric of "dirty" or "filth," certain film critics as well as some public officials have developed a sort of vacuum-cleaner criticism, in which everything in sight, or some things that may even be suggested, is swept up in one loud suction of moral censure.

## "Dirty" or "Good" Cinema

Thus the qualifying term "dirty" makes no distinction between what may sometimes be "good" cinema (in an aesthetic sense) and more often "bad" taste; nor does it discriminate between



Advertisement for X-rated film

# Words not obscene by themselves

eyes of the law, both illegal and abnormal. But then, as William James reminds us, to study the abnormal is the best way of understanding the normal.

## Taste is Emphasis

It should, however, be pointed out that not everyone who laments what contemporary writers and film makers have done to the sex act objects to the act itself, or to its mention. As the novelist Wallace Stegner observes: some want it valued higher than fiction or, for that matter, film seems to value it. They want the word "climax" to retain some of its literary and dramatic meaning. Words by themselves are not necessarily obscene; after all, naming things is a legitimate human act. And "frank" does not mean "vulgar," any more than "improper" means "dirty." What vulgar does mean is "common," what improper means is "unsuitable. Under the right circumstances, any word is proper. But when any sort of word, especially a word hitherto taboo and therefore noticeable, is scattered across a page like chocolate chips through a cookie, or the uttering by a character on the stage or screen of four-letter words ten to the sentence, then a real impropriety occurs. The sin is not the use of an "obscene" word, it is the use of a loaded word in the wrong place, at the wrong time, or in the wrong quantity. In short, it is the sin of false emphasis which is a moral offense and a violation of good taste.

Significantly John Dewey reminds us that when art is removed from daily experience, the collective aesthetic hunger turns toward the cheap and vulgar. It is the same with the aesthetics of sex when the art (i.e. beauty) of sex is denied and degraded we find a "counter-passion" for the obscene, as malignant as the natural passion would have been benign.

## "Exotic" vs. Pornographic

In this light, then, we ought to distinguish between the "erotic" film and the outright pornographic movie.

Though the erotic film is often confused with the "dirty" motion picture, there is a marked aesthetic as well as psychological difference between them. As Gene Youngblood, in his imposing book, "Expanded Cinema," points out, astutely "Eroticism is the most subjective of experiences; it cannot be portrayed or photographed. It's an intangible that arises out of the aesthetic, the manner of experiencing it. The difference between sex (in the erotic film) and sex (in the pornographic film) is that it is not a spectacle. By definition (erotic cinema) is an art of evocative emotion rather than (as in the pornographic movie) concrete facts. The true subject of (an erotic film) that includes the sex act is not the act itself but the metaphysical place between desire and experience. It ceases to be spectacle because its real subject cannot be displayed."

As such, the erotic film like "A Man and A Woman" or "The Virgin and the Gypsy," to cite two of many similar examples, deals with genuine human relationships. It makes a moral comment of a way of life in words and images. Unlike a pornographic movie it is exciting, not salacious. Though it may deal, as it frequently does, with sex, it can hardly be considered sexual. Substantially it is more of a subjective study of a relationship between a man and woman than a visual aphrodisiac.

Conversely, the pornographic movie is concerned primarily with the physical. Here we are made conscious only of the machinery of sex, not its human spirit. For instance in the erotic film it takes time for love between a man and a woman to develop. From the moment of confrontation to that of consummation is frequently a prolonged

one. The opposite is true in the pornographic movie. Time is of short duration: confrontation and consummation are almost instantaneous. As sexual objects, rather than as real human beings, the goal of the two performers is to excite not themselves but those watching them.

## Freedom Requires Responsibility

The best directors and writers are aware that cinematic freedom is a privilege that involves responsibility. Says Italy's Pontecorvo of today's film makers: "None of them knows where to go from here, exactly what the right direction is. They are searching, experimenting, feeling out here and there, like patrols at the front in a war."

The reference to "war" is both apt and timely. The conflict between "moral" and "immoral" has always been going on. For every artist the physical world is a very real world. His primary task has always been to bring together the human and animal in man, to make an imaginative synthesis of what a chaotic society has dismembered.

Love scenes, after all, are not necessarily better because they are nude. Nor by getting closer to graffiti will movie dialogue necessarily get closer to truth. Nor does technical innovation and the proliferation of so-called "adult" themes in themselves guarantee quality. If there is, as Pontecorvo maintains, a war in the ranks of movie-makers today it is, I believe, a war between the mature and the mediocre, art and expediency. In a true sense, freedom for one means, in art as in life, the freedom to choose one's limits. And when this freedom is, for reasons of sensation, violated, then one can say with Camus: "I have little regard for an art that deliberately aims to shock because it is unable to convince."



Publicity still for "Fuego"



Scene from "In the Heat of the Night"

William Kozlenko, presently a visiting professor of theatre at SIU, is the author and editor of twenty published collections of short stories, plays, and dramatic criticism. He has contributed critical articles on theatre, music, literature and cinema to numerous periodicals and anthologies in America and abroad. In addition to being a professional playwright, Mr. Kozlenko is also a well-known screen and television writer, having more than fifty scripts to his credit in these media. When he completes his term at SIU in the Spring, he will return to his home in California to prepare two plays and film scripts for production in 1972, two books on theatre.



## Five Film Pieces

**STARDOM: THE HOLLYWOOD PHENOMENON**, by Alexander Walker. Thomas Nelson and Sons: 1971, 392 pp., \$6.00.

**THE FILMS OF CECIL B. DEMILLE**, by Gene Ringgold and DeWitt Bodeen. George J. McLeod Ltd.: 377 pp., 1971, \$12.50.

**SCREEN WORLD 1970**, by John Willis. General Publishing: 256 pp., 1971, \$11.25.

**A PICTORIAL HISTORY OF THE TALKIES**, By Daniel Blum. George J. McLeod Ltd.: 352 pp., 1971, \$11.95.

**INTERNATIONAL FILM GUIDE 1970**, by Peter Cowie. Tantivy Press. A. S. Barnes: 448 pp., 1971, \$2.95.

### Reviewed by David Daly

There is some argument among Hollywood historians over who exactly was the cinema's first "star" but that David Wark Griffith was its first "starmaker" there seems little doubt.

When he arrived at the Biograph in 1908 screen performers were neither credited for their work nor identified in any other way. There were several reasons for this state of affairs. On the stage at that time the star system was fully established; big-name players demanded and received salaries commensurate with their reputations and box-office appeal. But it was not only to avoid the fate of their "legitimate" colleagues that movie producers kept the identities of their performers secret. Many actors preferred it that way. The movies, after all, were considered quite a step down in the ranks of the acting profession. The style of early film-making, furthermore, with fixed camera, primitive lighting and long-distance photography, was not conducive either to good acting or the identification of a player's personality.

Still, there were hints of things to come. As early as 1907, observes Alexander Walker in *Stardom: The Hollywood Phenomenon*, nickelodeon exhibitors were ordering new programs of films by referring to "the girl with the curls," "the sad-eyed man" or "the fat" guy.

D. W. Griffith changed everything. Resisting protests by the employers that the public would never stand for "half an actor," he ordered cameramen to move closer to his players for an emotional scene, so close as to cut them off below the knee. In a series of films beginning in 1908 he moved closer and closer, began placing his camera at an angle and experimented with new kinds of lighting and even acting.

A stock company of leading players

was established. Fan magazines appeared and newspapers started movie columns. It was only a small step then to the star system. "The Biograph Girl" or "The Vitagraph Boy," as audiences knew their favorites, were soon lured to other studios and not only by higher salaries but the promise of seeing their names in lights. In 1910 Carl Laemmle's company (later to become Universal) spirited away "The Biograph Girl" and introduced her to eager fans as Florence Lawrence. Another raid transformed Biograph's "Little Mary" into Mary Pickford. By the 1920's movie "stars" were making millions, for themselves as well as for their employers, and the shape of Hollywood history was set.

Now, when the star system (at least in the original meaning of the term) is dead or dying, it has become fashionable to bemoan "the good old days" out of one side of one's mouth while welcoming the "new freedom" out of the other. Alexander Walker avoids fashion like the plague. He is patently intrigued by the subject of his book, but not obsessively so and he maintains a control of his sympathies and language that is refreshing. His purpose is not so much to collect anecdotes—though there's plenty in the book to satisfy star-struck fans—as to consider the changing nature of stardom, its rewards and disappointments, through six decades.

Since joining the *London Evening Standard* in 1968, Walker has established new standards of film criticism for a daily journalist, maintaining a fine balance between scholarship and enthusiasm which other British critics would do well to emulate.

One of Walker's perennial campaigns has been for "recognition of the emerging role that stars, as well as directors, have played in films." And he has now pursued the subject into hardcover. Perhaps the most important conclusion of "Stardom's" 400-odd pages (sparsely but intelligently illustrated) is that Hollywood stars were at least as essential to American popular cinema as the famous auteur-directors were to European art films. And even though today's breed—Peter Fonda, Mia Farrow, Dustin Hoffman, Jon Voight, Jack Nicholson, Elliott Gould, etc.—may triumph under the banner of anti-stardom, they are just as much "the direct or indirect reflection of the needs, drive and dreams of American society" as, in their days, were Garbo, Valentino, Bette Davis and John Gilbert. The fascinating personal side of stardom is also examined, but it's Walker's shrewd historical analysis of the phenomenon that makes reading his book such a pleasure.

The fan continues to be well served



D.W. Griffith and cameraman G.W. Bitzer preparing shot for "Intolerance"

Each month brings new and bigger shrines for the mythical heroes of our times. Is Jean Harlow your ticket to the past? Errol Flynn? Cecil B. DeMille? Citadel Press of New York has for the last few years been publishing a series of lavish monographs on the better known stars and directors. The DeMille volume, for example, is a real doozy: a careful and loving catalogue, with synopses and review excerpts, of the director's work from "The Squaw Man" in 1913 to "The Ten Commandments" in 1956, including his work for the Lux Radio Theater.

The late Daniel Blum's *A Pictorial History of the Talkies* has been with us now for nearly a decade, but (even if it hadn't been updated recently), it isn't the sort of book that grows old. Based on Blum's unmatched private collection of clippings and stills of screen actors, it is profusely illustrated (over 4,000 photos spread through 340 x 12 indexed pages) and carefully though perhaps a bit meagerly captioned. In the breathless words of the cover jacket, this volume is "packed with 40 years of excitement, glamor and nostalgia."

Blum at one time also compiled

*Screen World*, the annual reference volume now edited by John Willis. This invaluable book is also well illustrated. The 1970 volume, 21st in the series, contains over 1,000 photographs and seven times that number of individual entries, listing the releases, deaths and top boxoffice stars of the previous year.

But the most interesting annual reference to the movies remains Peter Cowie's *International Film Guide*. The new enlarged edition contains 32 articles on film production around the world, essays on five important directors (this year Chabrol, Ichikawa, Pasolini, Anderson and Skolimowski) as well as special chapters on international festivals, film services, magazines, etc.

The variety and scope of its information is staggering. The ads are a complete guide by themselves. Films on atomic energy in Britain? The best art cinemas in Copenhagen? Movie bookshops in Brussels? It's all here, in the fairest, the most comprehensive (for its size) and the cheapest movie annual available in any language.

David Daly is a graduate student in Journalism.

has assembled 79 articles first published in *Television Guide*, between October 1969 and January 1970. Most of the articles by the 53 contributors are from 1967-69 editions of the popular weekly magazine.

Designed primarily as an index service for regional television viewers and as an advertising vehicle with a strong influence of Hollywood fan magazines, *Television Guide* developed to provide substantial information about the national system of television, its financial structure, roles and effects in society, regulation and audience.

This anthology recaptures the insights provided by those who have had much to do with shaping the current television broadcasting system and product as well as those who have registered regret with same.

The book should be required reading in introductory courses surveying News, Programming, Censorship and Control, Audiences, Effects and the Future of TV. Each of these chapters begins with the author's overview of the section. An original chapter on the literature of television, including a review of *TV Guide* itself, would have been helpful.

This could be used as a companion volume with *The Eighth Art*, edited by *Saturday Review* critic Robert Lewis Shayon and released early in the 1960's, when a contributor said, "Everyone is interested IN IT." By the end of the decade many people have become interested in television, as reflected by the pages of *TV Guide*.

Marvin H. Rimmerman is an assistant professor in the School of Journalism.

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### TV Guide

### Retrospective

**TELEVISION: SELECTIONS FROM TV GUIDE MAGAZINE**, edited by Barry G. Cole. The Free Press: 1970, 605 pages, including index.

Reviewed by Marvin H. Rimmerman

Cole, Associate Professor in Mass Communications at Indiana University.



# The beginning of a discipline

# Function and aesthetics of film

**RENAISSANCE OF THE FILM**, Julius Bellone, ed. Macmillan Co.: 1970, 366 pp., \$2.95 (paper).

Reviewed by Richard Blumenberg

Film may indeed be undergoing a "rebirth," as the title of this book suggests. Film criticism, on the other hand, is being newly born. *Renaissance of the Film* collects essays from a variety of critics ostensibly to show us that films seriously made can be seriously written about.

Thirty-two essays on thirty-two separate items from Satyajit Ray's *The Apu Trilogy* to Teshigahara's *Woman in the Dunes* are presented. Each is preceded by short editorial remarks on the critical method and on the viability of the film to be discussed. Also, a short general introduction concerning the rise of film criticism is presented concisely and with clarity. A useful bibliography is included in the book as well as an adequate index.

Each film critic has his own methods for observation, description and theoretical evaluation. It is, therefore, useless to appraise this book as an entity. The essays work mostly on the level of "intrinsic" criticism, reflecting on the relationships of themes and structures to iconography, to Proustian time, to other films, to the Tao. Some of the essays, such as Jacques Brunius' "Every year in Marienbad" and Wolfgang A. Luchting's essay on *Hiroshima Mon Amour*, in their sometimes forced, sometimes scholarly language, try to create intellectual response to "difficult" films. The films chosen are worthy of critical appraisal. Still, I think that the essays for the most part fail to respond to the films' cinematic, rather than literary, dramatic or philosophic values. What is lacking, generally, is any significant attempt to come to terms with the perceptual, rather than the conceptual, nature of film. Stanley Kauffmann's essay on Antonioni's *Red Desert* is an exception.

although rather ebullient, the essay is very worth reading.

With a few exceptions, the essays serve to show that film critics are attempting to make sense out of what they see. The tendency in this volume is to avoid any particular "school" of criticism, and only a couple of the critics are themselves film makers. The results are, not all bad, and the essays might perhaps prove valuable as an aid to those who like their images reinforced with words.

Richard Blumenberg is an assistant professor in the Department of Cinema and Photography.

**THE MOVIES AS MEDIUM**, by Lewis Jacobs. Farrar, Straus and Giroux: 1971, \$3.65.

Reviewed by William Kozlenko

Hollywood, formerly the capital of the motion picture industry, was once described as the only asylum run by its inmates. It was the town where, as George Jean Nathan said, "ten million dollars worth of machinery functions elaborately to put skin on baloney."

There is still plenty of machinery out there putting skin on baloney, but it is now used mainly to manufacture stuff

fed dramatic sausages in television factories. A more important fact, however, about the screen in 1971 is that Hollywood, or what remains of it, has, at least in its more aesthetic aspect, at long last become part of what the French film journal *Cahiers du Cinema* calls "the furious springtime of world cinema," and is producing a new kind of movie chiefly because of a new generation of vigorous and innovative filmmakers.

It is with this dynamic trend in mind that the new book, *The Movies as Medium*, by Lewis Jacobs, the doyen of American cinema, should be read. Not only is it a valuable addition to the growing literature on film, but it is, in conception and editorial organization, an illuminating and timely study of the motion picture, with respect both to its function and its aesthetics. Convinced that the basic issue is, as Mr Jacobs observes perceptively in his preface, "an urgency today to learn more about the fundamentals of motion picture expression, critics and filmmakers are questioning old conclusions and attempting to arrive at a deeper understanding of film art—an awareness comparable to that already achieved for painting, writing, and music."

Mr Jacobs reveals himself to be an editor with an open mind. In *Polonius's* fashion he recognizes that the motion picture is not all of one kind, that its forms and techniques can be compounded at will, that it can be a "poem unlimited."

His book divided into four major sections with relevant sub-divisions, therefore encompasses a variety of divergent opinions of filmmaking, film theory and film aesthetics.

Combined with Mr Jacobs' own astute comments are those, in the opening section, entitled *Aims and Attitudes*, by thirty-six eminent film directors: Antonioni, Bergman, Bunuel, Fellini, Godard, Hitchcock, Resnais, Zimmermann, and others of similar stature—each of whom exemplifies not only an individual and therefore divergent directorial approach to a film, but also states his personal view regarding technique and form, theory and aesthetics of film art.

The subsequent sections are concerned with such fundamental issues as "The Raw Material" of film expressions (briefly, "the confluence of senses—visual, aural, kinesthetic, spatial, temporal"); "The Plastic Elements" (image, movement, time and space, color, and sound); and "The Plastic Structure" (dynamic composition and form).

As we go through this book (in text as well as stills and sequence shots chosen by the editor to clarify and illuminate the various essays) we discover that all art is (among other things) a singular form of communication and identification. Indeed the film, just as literature and theatre, is another way that a society talks to itself about itself. However, even the clearest work of art, in cinema as any other art, while often self-contained, is not necessarily self-explanatory. Between its meaning and its form, the multiple relations are, as Carlos Baker suggests, ordinarily implicit rather than explicit. If, therefore, it is a major office of the film artist (writer, director, actor) to illuminate the cinematic drama of human experience, it is assuredly the major office of the critic to illuminate the film artist's illumination.

That Lewis Jacobs and all the contributors—directors, writers, critics and theoreticians—have, singly and together, distinguished themselves so well in this direction, attests to the worth of "The Movies as Medium" as a book of lively interest to film students and everybody else fascinated by, involved in, and concerned with the present and future development of the motion picture as a viable art form.

William Kozlenko is a Visiting Professor of Theater



Alfred Hitchcock

## Two reprints on cinema

**The Art of the Moving Picture**, by Vachel Lindsay. New York: Liveright Publishing Co., 1970, 324 pp., paper, \$2.95.

**The Art of the Film**, by Ernest Lindgren. New York: The Macmillan Co., revised edition, 1970, 340 pp., paper, \$2.95.

Reviewed by John Mercer

James Card, Curator of Motion Pictures at George Eastman House, once said that in referring to the history of the movies "one should never say never and never say first." It seems true, nevertheless, that the first American book of film criticism was written by Vachel Lindsay, poet and film enthusiast, of Springfield, Illinois.

His book was published in 1915. A revised edition came out in 1922, but has long been out of print. This reprint is the 1922 edition, with the addition of an introduction by Stanley Kauffmann, film reviewer-critic for *The New Republic*.

Lindsay's enthusiasm for the movies was considerable. He loved to see them. He loved the stars and wrote poems to Lillian Gish and Mary Pickford. He hoped that Springfield would become a photoplay production center. He urged the establishment of film libraries in colleges, so that students could study films carefully. In listening Edison to Gutenberg, he anticipated Marshall McLuhan. In crediting the "producer" with "creative force," he anticipated

Andre Bazin's *auteur* theory. He predicted that towns and cities would have their own weekly newspapers.

On the other hand, Lindsay's view of the movies now seems often fanciful, exaggerated, and downright quaint. He talks of "fairy splendor" in the movies. He felt that movies would get people out of the saloons. He disliked music in theaters and urged people to discuss films as they watched them.

But he did meet head-on the basic critical question of what makes movies an independent art—what they can do better than the other arts. He felt that it is the movies which can best show "Action, Intimacy, and Splendor." He rightly perceived that objects could be used in the movies with a visual significance unprecedented in the other narrative arts. Architecture, sculpture, and painting now had motion, he said. The era of a new art had dawned, and the cinema had to be judged on its own merits and not as a step-child of the other arts. Pretty good, for 1915.

Ernest Lindgren was formerly director of the British Film Institute. *The Art of the Film* was originally published in 1963 in hard cover and has been a bibliographic staple in film appreciation courses ever since. The original edition discussed cinematography, editing, sound, music, and acting, and these discussions are pretty much intact. Lindgren shows how these elements can be varied and combined to achieve countless effects. The revised edition has some new illustrations and two new chapters. Actually, one old illustration on sound film assembly should have been left out

because the process shown is obsolete.

The two new chapters are titled "Film Criticism" and "To Delight or Instruct?" Lindgren says that "critical ability is the ability to ask and answer rational questions about a work of art." In this way, judgments and evaluations can be formed. He argues that a film should exploit its unique capabilities in order to be good film. Thus, a film of ballet might show good ballet but be a poor film of ballet because it treats ballet in non-filmic ways.

In the other new chapter, Lindgren examines the question of whether film can be or ever is great art. His answer: In order to produce great film art, the film-making system must permit the free activity of the creative genius of a single man. This is difficult because the system requires the collaboration of many people, but it can be done and has been done by Chaplin, Eisenstein, de Sica, Bergman, and others.

The other climatic question in this book is whether the film medium itself really permits the kind of individual creative exercise which can result in great art. Lindgren's answer, in the final (original) chapter, "The Film as Art," is yes. He rejects the arguments that film can't be art because it is photographic and mechanical, and that it does not provide a way for an artist to create a pure work of imagination. The film artist, he says, has just as much freedom of imagination as artists working in other media.

John Mercer is a Professor in the Department of Cinema and Photography.

# At Random with Blumenberg

By David Daly

It takes patience to make a film. "If there is glamor in making a film it must come after the thing is done, and I haven't reached that point yet," Richard Blumenberg, assistant professor of Cinema and Photography, at SIU.

Blumenberg wrote and co-produced his first full length feature film, "America First" last year. The film is in the final stages of production and should be ready for national release by the fall. The director of "America First" is Joseph Anderson, head of the film program at University of Ohio. Anderson's first film, "Miss Jessica Is Pregnant," is now in national distribution.

## Plot was Blumenberg's

"The plot was my own original idea. There were no restrictions placed upon me at all," Blumenberg said. The film was made as a private production, using locations familiar to Southeastern Ohio. As the director, Anderson wanted to involve the very general theme of paranoia. Blumenberg sat down and worked up several possibilities for stories. He discarded three of them and combined two of them into one.

"It took me about four months to write the first draft, but the script is never finished. In fact I am doing some rewriting now, even after the actual shooting is finished. I am writing two new shots that I think we need. The materials of the film itself, after it is shot, suggest relationships that you don't see beforehand. We are not talking about a literary device, we are talking about a film in progress. Even your final print is not the end because maybe, after the first exhibition, you want to make some more cuts as Kubrick did when he deleted 20 minutes of "Space Odyssey" after its initial showing.

## Constantly Revising

"In no way is a film like a play in a theater in that it arrives at a point where it is finished. Even that is kind of a mistake because, for example Tennessee Williams constantly rewrote "Cat On A Hot Tin Roof" during rehearsals," Blumenberg explained.

On a film the same thing takes place. The script went through about twelve drafts or major revisions. The first time through allowed Blumenberg to get the feel of the dramatic nature of the story. Once accomplished he started to manipulate in cinematic terms, relating it to what the director had indicated he felt was appropriate to the style of the film and to his own sen-

sibilities. "We had many conferences on it and rewrote it until we had it at the point where we thought we could run off some copies of it," Blumenberg said. During the actual shooting Blumenberg was present during every single shot and would offer suggestions.

## Commercial Considerations

"One has to be concerned with the commercial potentialities of a film when you organize a private production company like ours. You have a certain obligation to investors. On the other hand there is a quasi-religious cliché that says artistic integrity is involved. Every once in a while I had to be brought down to realistic terms in relation to commercial possibilities. In terms of the story we were telling, there was an undercurrent of sexual activity that was never made explicit. In commercial terms this would give us a GP rating.

"Actually, the best rating for our purposes would probably be an R rating. So, without destroying, but I hope dimensionalizing, the script I went through and spent about two weeks adding whole new explicit sexual sequences at the same time dimensionalizing a particular relationship between three different characters.

"If there is a category such as a private production film, then that is where ours fits, in terms of style. It is not a "youth" film. If the film works, we hope it will go beyond any categorization that is imposed because it works on several levels that haven't been tried."

## Small Budget

Blumenberg hopes his film will effectively disprove the myth that a film has to cost several hundred thousand dollars. "America First" was made on a private production basis using two types of contracts: investor's contracts and participant's contracts. The participants contracts allow them to utilize the talents of the people in terms of future earnings of the film so each person involved—whether crew or actor—worked for a particular share of the potential earnings. This way they were able to cut costs down almost to a minimum. Also because of the participation of certain laboratories they were able to use this participatory deal for equipment. For example, the sound mix will not cost them anything in terms of dollars laid out, but the lab will take a certain percentage of the earnings of the film by contract.

The music for the film is coming from a variety of sources. One of the sources is music from Red China: "The Cultural



"America First" crew at work (photo by Donna Kennedy)

Revolution" which is available on record. Artifact music is being used, that is to say music that actually occurs within the scene itself. There is a super-market sequence where the music used will be piped in supermarket-type music. One of the running motifs is a lady who plays a dulcimer. The music is being kept rather simple. "We are not using music to create an emotion to tell the audience how they should feel in a particular sequence. Even the opening music which is quite spectacular turns out to be from a portable tape recorder, that a character is playing," Blumenberg said.

cent applications. I know of an instance where there are 300 people applying for 20 openings.

If a filmmaker doesn't really have this dimensionalized versatile and intelligent control and feeling for the media, he isn't going to go anywhere. For a person who does have all that, perhaps one good way for him to get into the field is to work on a private production film. If he is very dedicated he will find something. It may not be today or tomorrow, but he will eventually find something, but he is going to keep involved in the field.

## Cinema Training

"The best thing a university can do for a person interested in film is to give you a certain amount of training so you can avoid making mistakes. There are about 85,000 students in 205 colleges taking 3000 undergraduate and graduate film courses. Many of these are majors, and the market for them is extremely limited. About five per cent of that represent possible job openings. The market is glutted. People graduating have almost no chance to get a job in the industry. The best way a person could prepare himself would be to get so involved in all areas of film-making, including history and theory, as well as in the technical aspects of making films, such as how to use a camera, how to light, etc.

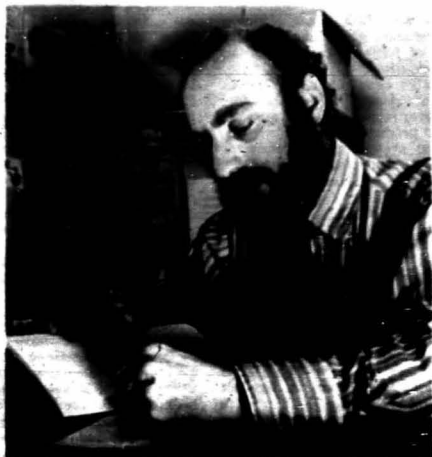
"He will then perhaps be prepared to meet in competition people as well qualified as he is. A person who limits himself only to certain areas of film-making today will find that competition is really rough. The same thing is true for entrance into graduate school for undergraduates. There are probably five per cent openings for every 100 per

## Complex Medium

"Film is so complicated, in a sense, that it requires not only the aesthetic feeling that is unique to the medium because it is a medium that is simultaneously working with a dozen different things. It is a medium also that demands intellectual participation of the highest order. When I look at the successful directors, and films I consider to be successful," Blumenberg said, "I see that this is always the case. When I talk with film makers and film directors I find that they are able to be very verbal in intellectual terms about their work as well as in theoretical terms.

"The mystique of film, while it offers something for one's emotional catharsis, perhaps, finally results only in a complete self-deception," Blumenberg has "never known any successful work of art that wasn't involved in some way with hard intellectual work as well as physical labor, two things that film, in my judgment, requires."

"In terms of the continuing fragmentation of the mass audience today there is a group that offers support to the artistic success as well as the larger



Richard Blumenberg (Photo by Dave Fitch)





Crew by the Ohio River (photo by Donna Kennedy)

group that offers support to the emotional success such as "Love Story." That brings us back to the old dichotomy—artistic success or financial success.

### Three Motivations

"There are three basic impulses or bags in film," Blumenberg said. "There is the documentary impulse where the person feels compelled to show a part of some real experience, and document it. The experimental or underground impulse in which people use the medium to create certain emotions by purely perceptual means. Then there is the fic-

tion or narrative impulse and that is the one that I happen to be concerned with the most. It is also the most expansive one. It is the narrative or fictional film which, to me, offers the most esthetic possibilities.

Blumenberg said, "people trying to make this particular type of film should go to see a lot of movies—good ones, bad ones—just watch a lot of movies. They should be in an environment or milieu where they are associated with people with whom they can talk about the movies. You learn so much by doing this. They should be able to relate what you talk about to certain stylistic, theoretical and historical factors.

Nothing is worse than doing something that has already been done.

### Study All the Arts

"People involved with movies should study the other arts, particularly painting, poetry, drama," Blumenberg continued. "Film is different from all of these, yet it certainly has indebtedness. One should be aware of the history of aesthetics, of what is happening in the world today, of the general attitudes that are prevailing and be able to comment upon these attitudes in other than general or clichéd ways. One should be prepared to look at movies in terms of other possibilities in particular sequences or shots, not so much why did this work, but what might have worked better. What I am talking about is continual involvement with one's milieu.

"In a university atmosphere, the availability of thinkers helps a great deal," Blumenberg said. "The ivory tower has fallen down. Getting off that tower and involving one's self is participatory. Film is a participatory medium. You do go into a darkened theatre and watch a film, but there is a certain participation involving the rest of the audience and with the action on the screen. One usually doesn't get this in a theatre or a museum.

### More than One Dimension

"Many people view films on one level. There is a certain appreciation one gets in terms of story and action, but art," and Blumenberg considers movies art. "although not all movies are art, should be able to be viewed on several different levels. To make a movie that can be appreciated on only the intellectual level is copping out because you are making a movie for critics, other writers or other movie makers.

Blumenberg thinks "an analogy can be made. Some students come to class,

take out their pencils, open their books, and expect to be spoon-fed information. Then there comes a time to digest the information and feed it back in the form of an exam. Then there are students that are stimulated by the material presented to the point where this passivity is not accepted, but they are forced to work to assert themselves. The same thing is true of audiences. There is an audience that sits back and watches and does not think. This is the extent of popular television now. This type of thing is anti-humanistic in the sense that it denies the potential of man to work with what he is being given. Our society at times appears so constructed that we are forced into that type of passivity. It takes a real assertion to get out of it."

### Suspense

"Film can work on several levels," Blumenberg said. "It can present situations with which people can identify. It can also do it by reflecting information in a more subtle, almost subliminal way. Finally, it can do it perhaps best by a combination of using the old cinematic suck, by getting the people into a story and then giving them new information cinematically, that they are not particularly used to. This creates a new type of suspense, not the old dramatic suspense, but a type of suspense that is intimately related to the content of the film, part of that content being its cinematic values." Blumenberg said

### Future Plans

Blumenberg plans to shoot a full-length feature film in and around Southern Illinois in the summer of 1972 using some people from the Cinema and Photography department. He has already started the script for the production.



Cast and crew on location  
(Photo by Donna Kennedy)

## Molina Campos: o las buellas de un mundo perdido

Visión a la vez deformada y preciso del campo argentino de sus hombres y costumbres. Con ella Florencio Molina Campos selló el millar de obras (basicamente dibujos coloreados, también óleos), que componen la creación de sus 66 años de vida (1891-1959).

Antes de la pintura había intentado otros caminos: la arquitectura, que estudió algunos años; luego, la diplomacia. Finalmente, recalcó en un puesto burocrático y tentó el dibujo con objetivo más modesto que preciso: aumentar sus ingresos.

Nunca había estudiado arte s plásticas. Guardaba, en cambio, un nítido recuerdo de su niñez y juventud, pasadas en el campo de su familia. Conocía el país íntegramente, llevaba adentro larga convivencia con sus hombres y sus tareas. Como contrapartida a su aguda observación de la realidad, careció siempre de sentido comercial. Su primer intento fue una serie de tarjetas postales sobre temas camperos, dibujadas con la técnica de la

caricatura; los rasgos salientes de los personajes y de las situaciones adquirían una magnitud desmesurada en el entorno. Pero, al mismo tiempo, al destacar los elementos esenciales daba a las escenas un vívido realismo, obtenía un enfoque tierno y humorístico. Esa visión maravilló toda su obra. El negocio de las tarjetas, por supuesto, fue un fracaso. Intentó otra vez: un mazo de naipes españoles-los que se usan para jugar al truco, juego mezcla de ciencia y picardía, argentino por antonomasia que tampoco significaron un triunfo comercial. Sin embargo aquellas barajas le trajeron suerte demorada un directivo de importante empresa argentina lo contrató para ilustrar sus almanaques. Entre 1931 y 1945, con la sola excepción de dos años, los dibujos de Molina Campos se extendieron por todo el país. Se calcula un total de 18 millones de reproducciones, que podían verse en los almacenes de campaña de Tierra del

Fuego, en el extremo austral de la Argentina o en los ranchos de las plantaciones de yerba mate en Misiones, sobre la frontera con Paraguay y Brasil.

Toda la producción del artista tiene un sello personal característico. No es necesario buscar la firma para reconocerla: peones, arrieros, domadores, escenas de la vida en la pampa, una extensa lista de actividades camperas (la yerra, el arreo, la caza de ñandúes con boleadoras), los juegos, los bailes, las diversiones aparecen fielmente reflejadas. Lo más probable de su obra es el respeto por todos y cada uno de los detalles. El ropaje de los gauchos, sus instrumentos y útiles de labor los aperos de los caballos que montan, están reproducidos en sus mínimas características.

La mayor parte de sus dibujos tiene, al pie, una breve frase o refrán explicativo. Poéticos, graciosos, vienen

del vocabulario gauchesco. Expresiones típicas, deleitan al lingüista y emocionan al argentino.

A fines de la década del 40 M. C. emigró a los Estados Unidos; allí ilustró, también en calendarios, la vida de los cowboys del Oeste. Fue, también asesor de Walt Disney en la producción de una serie de dibujos animados ambientados en la pampa argentina.

Sus originales están en las colecciones privadas y públicas más importantes de América. Diplomático frustrado, Molina Campos sirvió de embajador argentino en el mundo. La observación de cualquiera de sus obras de tierna frescura, de detallada simplicidad, permite abordar en forma directa una realidad que se extingue corrida por el progreso.

Cortésia Secretaria de Difusión y Turismo.

Buenos Aires, publicado en ARGENTINA 19 octubre, 1970.

AGM



Pelea de gallos

## SIU orchestra performs twice Wednesday

Wednesday, April 14, 2:00 p.m.  
Shryock Auditorium.

### CHILDREN'S CONCERT THE SOUTHERN ILLINOIS UNIVERSITY ORCHESTRA

James Stroud, conductor  
Esther House and Mary Jane Grizzell,  
dancers.  
Herbert Marshall, narrator

Saint-Saens

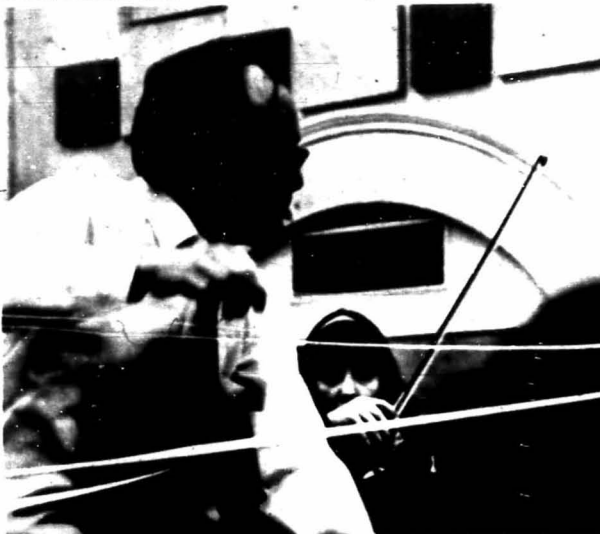
"The Carnival of the Animals" for two  
Pianos and Orchestra. Poems by Ogden  
Nash.

1. Introduction and Royal March of the  
Lion
2. Hens and Roosters
3. Wild Jackasses
4. Turkeys
5. The Elephant
6. Kangaroos

7. The Aquarium
8. Personages with Long Ears (Mules)
9. The Cuckoo
10. Birds
11. Pianists
12. Fossils
13. The Swan
14. Finale

Dvorak  
Concerto in A Minor for Violin and Or-  
chestra

Bruchner  
Symphony No. 4 in E Flat Major



Wednesday, April 14, 8:00 p.m.  
Shryock Auditorium

### THE SOUTHERN ILLINOIS UNIVERSITY ORCHESTRA

James Stroud, conductor  
Heleen Poulos, violinist



Conductor James Stroud and evening  
soloist Heleen Poulos (photo by Dave  
Fitch)

Conductor James Stroud (Photo by  
Dave Fitch)

# SIU activities set for Sunday, Monday

**Sunday**  
Intramural Recreation: 9 a.m.-11 p.m., Pulliam weight room and gym; 1-5 p.m. and 7-11 p.m., Pulliam pool.  
Sigma Gamma Rho: rush, 2-5 p.m., Agriculture Seminar Room.

## 'Vulcans' use soul to recruit firemen

By JOEL DREYFUSE

NEW YORK (AP) — "Soul brother, become a fireman. New York City needs your black experience," reads a purple and black poster distributed by the Vulcan Society, an organization of black firemen.

The campaign by Vulcan and the city's fire department to improve the meager representation of minorities of the 14,000-man force appeals in the language and to the life-style of ghetto youths.

On the poster is a sketch of a young man with an Afro hair style. But David Floyd, president of Vulcan, warns potential recruits not to grow their Afros too long because "hair burns easily."

"They say the Fire Department is part of the establishment," Floyd said Monday.

"But I tell them they can wear dashikis on their days off. Then I tell them the starting salary and they begin to get interested."

With \$9,400 a year the starting salary, Floyd says in speaking appearances at high schools or at classes conducted by the Vulcan Society at its Brooklyn headquarters to prepare recruits for the Sept. 18 Civil Service exam — you can buy a lot of Black Power and if you want, all the beads, earrings and dashikis you'll ever need.

He said the society's greatest success had been with returning Vietnam veterans. They find themselves looking for a job and they're not coming back heroes and they don't want to join another paramilitary outfit.

There are about 600 blacks and 250 Puerto Ricans — about 5 per cent — on the force.

A similar drive to recruit Puerto Ricans is being conducted by the department's Hispanic Society.

**Monday**  
Religious: Students meeting, 7-11 p.m., Agriculture Seminar Room.  
Women's Recreation Association: recreation, 1-5 p.m., Gym 207, 208.  
Alpha Phi Alpha: rush, 6-11 p.m., Home Economics Family Living Laboratory.  
Omega Psi Phi: basketball, 8 a.m.-noon, Gym 207.  
African Student Association meeting, 2-5 p.m., University Center Activity Room A and B.  
Synergy Benefit Dance: five bands: "Diamond Reo," "Jon Wall," "Ember," "Hose," "Uranus," 7-11:30 p.m., University Center Ballrooms, admission 75 cents.  
Omega Psi Phi: "Funkadelics," Entertainment, 8-11 p.m., Shryock Auditorium, Admission \$3.  
Hillel Foundation: Sunday supper and faculty-student dialogue, Donald Meltzer, psychology dept., 5:30 p.m., Hillel House.

**Monday**  
Baseball: SIU vs. Mississippi, 3 p.m.  
Economics Department: lecture, "The Quality of Life," Mancur Olson, University of Maryland, 8 p.m., Lawson 221.  
3 Screen Film Show: agriculture film noted for photography, 8 a.m.-5 p.m., University Center, Ballroom C.  
Alternative 71: meeting, 7 p.m., University Center Ballroom A.  
Intramural Recreation: 2-11 p.m., Pulliam weight room, 3:30-11 p.m., Pulliam gym, 8-11 p.m., Pulliam pool.  
Crisis Intervention Service (Rap Line): psychological information and service for people in emotional crisis or for those who want to talk, phone 457-3366, 8 p.m.-2 a.m.  
Vocational or Education Counseling

for Students: 805 S. Washington.  
Women's Recreation Association: tennis, 4-5 p.m., north tennis court.  
Colloquy in Molecular Science: lecture, Morrell H. Cohen, director, James Franck Institute, University of Chicago, "Maps and Clocks in Developing Organisms," 4 p.m., Neckers 440.  
Intramurals: softball officials meeting, 4 p.m., Arena 119.  
Graduate Wives Symposium: demonstration, 8 p.m., Home Economics Family Living Laboratory.  
Alpha Zeta meeting, 8-10 p.m., Agriculture seminar room.  
Sigma Phi Sigma (VTI) meeting, 7-10:30 p.m., Communications lounge.

Illinois Public Interest Research: meeting, 7-9 p.m., Lawson 122.  
Alpha Phi Omega: meeting, 9-11 p.m., Morris Library Auditorium.  
Sailing Club: executive meeting, 9-10:30 p.m., Home Economics 122.  
Student Mobilization: meeting, 9:15 p.m.-11 p.m., Cline Theater.  
Student Christian Foundation: luncheon seminar, Dotti Davis presents Alternative 71, noon.  
Student Christian Foundation.  
Egyptian Knights Chess Club meeting, 7 p.m., University Center Activity Room C and D.  
Soccer Club: practice, 4-5:30 p.m., soccer field.

**LATE SHOW TONITE VARSITY**  
Box Office Opens 10:00 Show Starts 11:00  
All Seats \$1.00

**SHE DIED WITH HER BOOTS ON... AND NOT MUCH ELSE.**

WHIRLPOOL

National General's 5th WEEK

**FOX East Gate**  
CARBONDALE 457-5685

PRIMAVERA PICTURES PRESENTS  
**Ali MacGraw - Ryan O'Neal** 7 ACADEMY AWARD NOMINATIONS  
**LOVE STORY** The Year's #1 Best Seller

**00000000**  
DRIVE-IN THEATRE  
GATES OPEN 7:00  
SHOW STARTS 7:30

**"THE FUNNIEST MOVIE I'VE SEEN THIS YEAR!" THIS KIND OF MOVIE A REVIEWER SHOULD PAY TO SEE!**

LOVE STORY

**LOVERS AND OTHER STRANGERS**

**WOODY ALLEN'S "TAKE THE MONEY AND RUN"**

**CAMPUS**  
LAST NIGHT COLOSSUS

**"TELL THEM WILLIE BOY IS HERE"**

KATHARINE HUNTER

**In Search of Gregory**  
Michael Sarrazin

**RIVIERA**  
ELLIOTT GOULD  
"I LOVE MY... WIFE"

**NOW AT THE VARSITY** COMPLETE SHOWINGS AT 2:00 - 3:45 - 5:30 - 7:15 - 9:00

**a good football coach, can get away with murder**

**Pretty Maids all in a row**

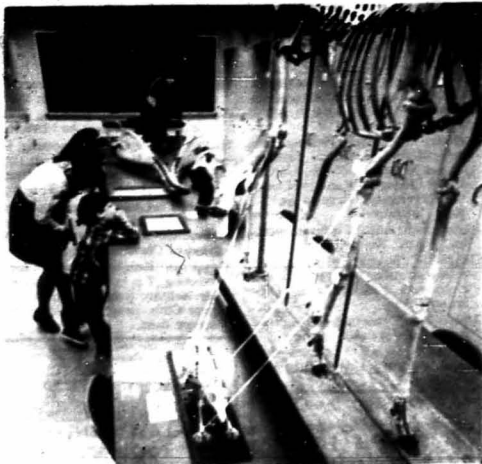
MGM presents ROCK HUDSON ANGE DUKAKIS TELEVISION AS PRETTY MAIDS ALL IN A ROW  
Co-starring ROCK HUDSON, KENNAN DAVIDSON. Screenplay by GENE RODDENBERRY  
Based on the novel by FRANCIS POLLINI. Produced by GENE RODDENBERRY. Directed by ROGER VADIM  
METROCOLOR

**NATIONAL GENERAL'S LATE SHOW!**  
**FOX East Gate** Fri. & Sat. at 12:00  
CARBONDALE 457-5685 ALL SEATS \$1.25

THE REAL STORY OF A SIDEWALK COWBOY WHO COULDN'T STAY OUT OF THE SADDLE!

**The SIDEWALK COWBOY**  
SARAH LAKE  
in Eastman COLOR





### Bones on parade

A glimpse at the past. Carol Whitehead and her son, Bryan, take a careful look at the Osteology collection at the Friday open house for the Life Science II Building. The collection, one of many on display for the symposium on "Life Sciences and Society," will be used in zoology classes with instructor Pete Brown.

## Nepalese doctoral student wins international fellowship

By University News Services

Prabha Basyant from Kathmandu, Nepal, a doctoral student in home economics has been awarded a \$3,000 international fellowship for 1971-72 by the American Association of University Women.

Miss Basyant, who completed the master's degree in home economics at SIU in 1967, is currently on leave from a position as head of a research and evaluation section in the Nepalese Women's Training and Extension Center, Ministry of Home and Paschayat.

Her doctoral research work at SIU centers on the operation and activities of home economics exten-

sion training and services in order to be able to strengthen this program in her own country. Her dissertation for the Ph.D. degree will consist of an evaluation of the Nepalese extension services, which reach women in 68 of the kingdom's 75 provinces.

A part-time graduate assistant in the SIU School of Home Economics, Miss Basyant last year held an SIU graduate fellowship and won a \$1,000 international scholarship from the national Altrusa Clubs. For her master's studies here she received a Fulbright Fellowship and was awarded the 1966 Illinois Future Homemakers of America international fellowship.

## Display shows varied home budget guides

By University News Services

An educational exhibit of colorful mobile graphics to illustrate guidelines for low, moderate and high family budgeting currently occupies a large display window at the entrance to the Home Economics Building.

Created by the family economics and management department of the School of Home Economics, the exhibit uses guidelines established by the U.S. Bureau of Labor Statistics for urban families of four as of the spring of 1969.

The comparable figures for the three income levels show the following amounts which should be budgeted for specified items: lower budget—food, \$1,778; housing, \$1,384; transportation, \$484; clothing and personal care, \$780; medical care, \$539; other family consumption, \$320; personal taxes,

\$619; miscellaneous, \$663; total \$6,567.

Moderate budget—food, \$2,288; housing, \$2,351; transportation, \$940; clothing and personal care, \$1,095; medical care, \$543; other family consumption, \$401; personal taxes, \$1,348; miscellaneous, \$911; total \$10,877.

Higher budget—food, \$2,821; housing, \$3,544; transportation, \$1,215; clothing and personal care, \$1,609; medical care, \$566; other family consumption, \$1,060; personal taxes, \$2,523; miscellaneous, \$1,262; total \$14,580.

In each case, "other family consumption" includes reading materials, recreation, education, tobacco, alcoholic beverages, bank service charges, legal fees, children's allowances and other items, and "miscellaneous" includes gifts and contributions, life insurance, occupational expenses, social security, disability and unemployment taxes.

## Groups can sub for families

(Continued from page 16)

Mowrer said small groups are providing a substitute for the extended family of the past when whole families lived together and in-

### City candidates to talk at forum

Candidates in the city election will speak at a forum sponsored by the Carbondale Jaycees, according to Allen A. Kisor, president. The forum is being held at 7 p.m., Monday, at the Ramada Inn.

Candidates will each be given an opportunity to speak for approximately five minutes. The remaining time will be used to answer any questions from the floor, Kisor said.

dividuals were surrounded by kinship.

Married people, as well as single people, need to be anchored to a larger social context. The idea of "just you and me baby" doesn't work, he said. People need more than just one other person to fulfill their emotional needs and to reduce demands made on marriage, he added.

Mowrer said although the small group movement was dubbed to sensitivity groups, he criticized what he called "quickie" weekend sessions or group sessions which are artificial and do not follow through. "We speak of integrity groups as a way of life, not where you come in to get cured but to find a better way of life," Mowrer said.

## 'Mockingbird' highlights

# TV movie fare brightens

By David Daly  
Daily Egyptian Staff Writer

The television movies for the next week should provide entertainment with tense Academy Award winners and tear-jerking animal stories among the selections. Some of the more interesting attractions next week are:

### SATURDAY

10:30 p.m. Channel 6 "To Kill A Mockingbird" (1962)

Robert Mulligan directed this flavorful filming of Harper Lee Pulitzer Prize winning novel about a lawyer who defends a Negro accused of murder. Subtle indictment of racial prejudice in the Deep South coupled with the maturing of two young children, trying to understand life in their small Southern town makes this a film not to be missed. Gregory Peck won an Academy award for his performance as did scriptwriter Horton Foote.

### SUNDAY

10:30 p.m. Channel 6 "The Wild Seed" (1965)

This arty yet gripping drama of a young runaway girl (Celia Kaye) in

search of her real father has some good touches. Michael Parks (TV's "Then Came Branson") is a drifter who accompanies the girl to California.

### MONDAY

10:00 p.m. Channel 8 "Court Martial" (1955)

This diverting British courtroom story stars David Niven, accused of stealing military funds. Margaret Leighton also appears.

### TUESDAY

10:00 p.m. Channel 8 "Lost Horizon" (1937)

James Hilton's optimistic escapism of five people kidnapped and taken to a strange Tibetan monastery where all are immortal is a memorable film in all aspects. The haunting ending is just perfect. Ronald Coleman, Edward Everett Horton, Jane Wyatt and Sam Jaffe star in this 118-minute gem.

### WEDNESDAY

10:00 p.m. Channel 8 "The Intruder" (1955)

Jack Hawkins, a retired war veteran, comes home one night to find his apartment has been broken

### THURSDAY

Channel 8 "A Prize of Gold" (1955)

Mark Robson directed this taut British robbery film about an American soldier stationed in the British sector of Berlin who plans an elaborate heist of gold bullion. Richard Widmark, Mai Zetterling and Nigel Patrick star.

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## Orienters meet to plan events

There will be a meeting of the Orientation Steering Committee at 5 p.m. Monday in the Student Activities Office to plan events and activities for summer and fall new student orientation.

Ronald D. Billups, chairman of the group, said the meeting will be open to anyone "with an interest in helping someone else for a change." Refreshments will be served.

In addition, the University Center Programming Committee will hold a meeting for all prospective members at 5 p.m. Monday in the Student Activity Rooms, second floor, University Center.

All interested persons are urged to attend, Billups said.

## Alternatives '71 to meet Monday

A meeting of the Alternatives '71 Steering Committee will be held at 7 p.m. Monday in the University Center Ballroom A. All interested persons from the University and community are invited to attend and discuss their ideas for seminars and workshop that would be held May 13-20 in conjunction with Alternatives '71.

Suggested topics areas for seminars include urban problems, communications, World Games, group therapy, cooperatives and education. Persons are invited to offer their own suggestions for seminars and implementation at the Monday meeting.

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## Passover rich in symbols

By Rev. LEE THUMAN  
Copley News Service

At sundown Friday, Jews the world over begin the celebration of the festival of Passover. This is the eve of the first day of the week-long festival. For more than 2,000 years, Passover (Pesach) has been celebrated by the Hebrew people as one of the great festivals of redemption.

It is a holiday which has great symbolism, rich in ancient rituals, meaning symbols, ceremonies and food. This is the commemoration by the Jewish people of their forefathers' release from bondage as slaves in Egypt.

The children of Abraham emigrated to the land of Goshen under the Hyksos dynasty of pharaohs, and they prospered. When this dynasty was overthrown, they were considered foreign and alien and

were made slaves of the following dynasties of pharaohs. To Jewish people today, it is the expression of the hope and freedom of their deliverance and fulfillment as persons.

Jewish people celebrate the Passover with a meal called "sedet," which means order of service. This can take place in a home or synagogue. During the meal, the story which can be found in Exodus is repeated in words, songs and prayers, and the symbolic foods of the Passover are eaten.

The most commonly known symbolic food is "matzo," which is bread without any shortening. It is called the "Bread of Affliction," and it reminds the people of the haste in which they had to leave the land of bondage, and its thinness is the reminder that the fare of the wilderness is thin, and that their forefathers were the outcasts.

There is always a bitter herb on the table which has the meaning of reminding them of the years of oppression under the pharaohs.

A sprig of green, often parsley, is put on the table denoting the hope of the coming of spring. Also, there is a roasted shank of lamb which is the symbol of the paschal lamb. The other item is "charoset" which is a mixture of raisins, apples, nuts, cinnamon and wine, which is a symbol of the mortar from which the Israelites made bricks for the Egyptian pharaohs during for the Egyptian

## Meet held in California

## Fliers eyeing nationals



Gerry Green, (left) John Ellish and Mauri Banycky

Three SIU fliers who scored in regional competition are eyeing the National Intercollegiate Flying Association's 52nd annual meet and conference at San Jose (Calif.) State College April 29-30 and May 1.

The trio, John Ellish of Wheeling, Mauri Banycky of Carterville, and Gerry Green of Grayville, who brought home four trophies from the NIFA Northeast Regional Airmeet held April 3 at the University of Michigan, are hoping more honors will be bestowed on SIU in the national competition.

Ellish was judged the top male pilot and won second place in navigation. Miss Banycky was named top woman pilot and Green was awarded second place in the precision air drop.

SIU finished second to the host school for the top team award among eight colleges that competed.

All are members of the Saluki Flying Club. Their adviser, Ron Kelly, explained that the club is composed of SIU faculty and staff members as well as students but only undergraduate students can compete in the NIFA meets.

## Fertile valley vulnerable to pollution's blight

By Paul Corcoran  
Copley News Service

FRESNO, Calif. — A strange kind of ecological "balance" in which certain fish prefer nesting in discarded beer cans is part of the story of environmental changes in the San Joaquin Valley, the richest farm area in the nation's No. 1 agricultural state.

There are other things happening in the valley, located in Central California, that disturb both environmental experts and urban planners.

"The changes in the valley are enormous," one scientist said.

They include: —A buildup of certain nitrates in water that is potentially dangerous to infants.

—Haphazard building of subdivisions on the outskirts of this largest of San Joaquin Valley cities—on land that agricultural experts believe should be devoted to farming. There is an increasing shortage of high-quality land for cultivation, despite the immense size of the valley, which includes 200,000 acres alone in the Tulare

Lake basin between Fresno and Bakersfield.

Dr. Peter Moyle, professor of biology at California State College at Fresno, discussed some of these developments in an interview.

There have been changes in species of fish when the Friant Dam was built across the San Joaquin River," he said. "Before the dam was built, for example, there was a big run of salmon up the river. Then the salmon disappeared. When there was a flood two years ago, some salmon made it up the river, but the younger were unable to make it back when the water receded."

What about the San Joaquin River?

"It is an agricultural sewer," said Moyle.

Below the dam, the water that seeps into the river contains pesticide residue and is to some extent contaminated.

There are two species of fish—sculpin and sticklebacks—which usually live under rocks, but which prefer to nest in beer cans that have been thrown into the river," Moyle said.

"They seem to prefer it. A student of mine discovered it, and I would say 70 to 80 per cent of these fish nest in beer cans." With the river dammed up, "the whole character of the valley floor has been changed," the transplanted Minnesotan said.

Most of the drinking water and some of that used for agriculture comes from wells. As the groundwater table diminishes, the percentage of nitrates from fertilizer and pesticides increases.

Although there have been no cases of a bacterial infection: methemoglobinemia, attributed to nitrates, medical officials here are concerned that the buildup is serious enough to warrant concern.

"The level of nitrates in the

ground continues to rise, particularly downstream from Fresno," said Moyle.

Sewage plant refuse is another factor.

As for using prime agricultural land for building homes, the situation is almost criminal," Moyle said. "We need every bit of agricultural land we can get."

## Powell award forms ready

Applications are available at the Department of Government for two Daisy Powell Scholarships to be awarded to undergraduates in government for next academic year.

Charles Goodsell, of the government said the awards will be \$400 each to a man and a woman majoring or planning to major in government. Deadline for applying is May 3, Goodsell said.

While foothill land that could be used for homes is not being used, agricultural acreage is being divided by speculators.

"There have been no ordinances and only recently have members of the Fresno County Board of Supervisors become aware of the problem," Moyle said.

The scholarships were established several years ago by the late Paul Powell, Illinois secretary of state in memory of his wife. The scholarships are funded by donations.

Applicants must have sophomore standing at the end of this quarter, be residents of Illinois and have grade averages of at least 3.5. Criteria for selection of recipients are financial need, interest in politics and a good academic record, Goodsell said.

## Colonization will begin Monday for Alpha Sigma

Alpha Sigma Alpha national social sorority will begin colonization at SIU Monday through Friday.

The sorority will be the 26th Greek letter social group at SIU and the 11th added since a Greek expansion program began in 1969.

Alpha Sigma Alpha was founded in 1901 at Longwood College in Farmville, Va., and has over 150 collegiate and alumnae chapters throughout the country. The national headquarters are in Springfield, Mo.

The sorority's national philanthropic project is the mentally retarded, both with gifts to institutions and scholarships for persons studying in the field of retardation. The sorority also furnishes loans and scholarships for selected members.

Illinois chapters of Alpha Sigma Alpha are at Western Illinois University, Northern Illinois University, Loyola University, Eastern Illinois University and DePaul University.

Mrs. George Gotsos, national vice president of development, and Miss Linda Wyrick, field representative, will conduct the SIU colonization. Rushes and interviews have not been set.

Coads wanting further information about the sorority should call Mrs. Bonnie Peterson, advisor to sororities, at the Office for Fraternities and Sororities, 1800 S. Oakland, 452-5728.

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## 'May Day' actions set

# Antiwar demonstrations scheduled Saturday

By Chuck Huchcraft  
Daily Egyptian Staff Writer

Several student groups have scheduled an antiwar march for Saturday in connection with the national "May Day" activities which are planned to begin this month.

The march, scheduled to begin at 1 p.m. in front of the University Center, is cosponsored by the Southern Illinois Peace Committee (SIPC), the Women's Liberation Front and the Women to Defend the

Right to Live, a group of Vietnamese-American women.

The march is scheduled to run north along Illinois Avenue to Main Street and to return south along University Avenue, ending at Padua Hall.

Jennifer Dolan, sister of Weatherman Berardine Dolan and women's liberationist, is scheduled to speak at 2 p.m. there.

According to an SIPC spokesman, Carbondale has been named the Midwest regional regional center

for nonviolent civil disobedience planned by the "May Day Collection of Students and Youth for a People's Peace."

The Collective has planned the nationwide "no business as usual" actions to force Congress to ratify the "People's Peace Treaty," drawn up by students representing North and South Vietnam and the United States.

The treaty calls for a total withdrawal of U.S. troops from Vietnam. The activities will culminate

May 5 in Washington, D.C., where students will lobby en masse for the treaty's ratification.

SIPC has set tentative plans to correlate with the May Day activities.

These plans call for a "Beggars Banquet" behind Woody Hall at 1 p.m. May 1 and a street dance at 8 p.m. on University Avenue near Mill Street.

Plans for May 2 through May 4 call for dormitory rap sessions, guerrilla theatre and talks by Viet-

namese Students against the war. Signatures for petitions endorsing the People's Peace Treaty will also be sought.

On May 5, students will be asked to observe a nationwide student strike.

On May 6, students plan to form a "human chain" the Center for Vietnamese Studies to prevent persons who work in Woody Hall from going to their jobs. The plans further call for an internal clogging of Woody Hall to stall business operations.

## A holiday packed with tradition

# Easter is the symbol of revival and new life

By James O'Hara  
Caplay News Service

While most holidays and holy days are replete with traditions and oftentimes age-old legends, Easter seems particularly endowed in that respect.

This day in the church calendar, ending the holy season of Lent, manifests itself in many ways, not excluding clothing and food, and is generally regarded as the symbol of

the real beginning of spring.

Celebrated each year on the first Sunday after the first full moon following the spring equinox, Easter can fall on any Sunday between March 22, which is the earliest, and April 25, the latest possible date.

Mists of the past shroud any record of the first Easter because there were many errors on early calendars. It is known, however, that it was always celebrated sometime between the late days of

March and running into April.

Historians have never disputed the fact that Easter did come in the springtime and for ages it has been the symbol of revival and a new life.

In many nations the feast of Easter is known as "Pasch," which comes from the Greek word "Pascha" and also from the Hebrew "Pesah" or Passover.

Its modern name comes from the Teutonic goddess Eostre or Eastre, who was the pagan deity of dawn. She was the symbol of fertility for ancients noted that the spring sun had its birth in the east.

For centuries it has been the custom of Christians to purchase and wear new clothes at Easter because their newly baptized babies always wore fresh white garments.

The Easter parade had its beginning in medieval times when European Christians would go to church and then march in the finest clothing through hamlets and coun-

tryside and visit other churches.

As a result of the great immigration from European countries in the 19th Century and thereafter, the custom of walking to the different churches was carried into the burgeoning cities of the eastern seaboard of the United States and then spread westward.

The Easter Sunday walk developed into what is still known as the "Easter parade," now immortalized in song by Irving Berlin's musical composition of that name.

Thousands of the newcomers to America in cities like Boston and New York carried on the Easter parade tradition in lustrous fashion, and participants and viewers turned out by the countless thousands to watch this annual spectacle. Particularly was this so on New York's Fifth Avenue and the broad mall of Boston's Commonwealth Avenue. The custom remains today.

Many may not know that the lion

was the "official" symbol of Easter because the ancients believed that lion cubs were born dead and after they were three days old the lioness breathed on them and brought them to life. Therefore, the lion was a reminder that Christ lay dead for three days but rose to live again.

In Ireland many thought that the sun danced on Easter morning and the peasants would pray as they waited for this to happen. Many said they saw such a phenomenon. This gave rise to the continuing custom of Easter sunrise services which are popular throughout the United States.

The birds of the air, the animals and the flowers of the field, the Easter rabbits and the chickens, all regarded as especially fertile, all are symbolic of Easter and have their place in the customs so dear to the hearts of all at this time of year.

Whether it's legend or fact, Christians today recite that "Christ is risen" when thinking of Easter.

## Farm credit workshop will discuss finances

By University News Service

How banks are looking at competition for the farmer's credit business and what lenders can do for rural development will be major discussion topics at the fourteenth annual farmer's credit workshop at SIU on Tuesday, April 20.

Workshop sessions, starting with registration at 9 a.m., will be in the University Center Ballroom. The program is directed primarily at persons representing various credit agencies that serve agriculture. It is sponsored by the SIU Department of Agriculture Industries in the School of Agriculture, in cooperation with the University Extension Services.

Headlining the morning program will be Derr Cerr, director of the agriculture rural affairs committee of the American Farmers Association, Washington, D.C. He will speak on "Farm Banks Look at Competition in Farm Lending." Responding to Derr's comments will be Glen Heitz, president of the Federal Land Bank of St. Louis, and Arthur Korte, manager of the farm and ranch mortgage branch in Illinois for the Metropolitan Life Insurance Company. Korte is from Bloomington.

Gordon Honegger, assistant professor of agricultural industries of SIU, will talk at morning and afternoon sessions on the use of computers in decision making in farm lending and farm operations.

The changing size and nature of farms and implications for farm finance will be the theme of a discussion by Kenneth Krause, economist with the Agricultural Finance Branch of the U.S. Department of Agriculture. He will speak at the luncheon session.

The afternoon program will include a discussion of "Money, Credit, and Prices" by C.B. Luttrell of the Federal Reserve Bank of St. Louis. Talks on what lenders can do for rural development will be given by representatives of public lenders and private lenders. Presenting the private lenders ideas will be Orville D. Frye, vice-president of the Tuscola (Ill.) National Bank. Ernest W. Walker, the Illinois State Director of Farmer's Home Administration of Champaign, will represent the public lending agencies in the discussion.

## Area teen math test to be at SIU

By University News Service

Students from 62 Southern Illinois junior and senior high schools have signed up for a day of competitive mathematics testing April 24 at SIU.

The annual Mathematics Field Day had a field of 771 entries at the end of contest filing April 2. The students will compete for team and individual honors in general knowledge of mathematics and problem solving against the clock.

A four-year SIU tuition scholarship will be offered to the top-ranked student in the examination. East and West High Schools of Belleville and Edwardsville, among leading team and individual scores last year, return with full complements of 16 students each. Carbondale students enrolled in an experimental advanced mathematics learning project under the Central Midwestern Educational Research

Laboratory (CEMREL), will also be represented with 16 entries.

Co-chairmen Larry Wimp and George Elston of the SIU mathematics department said a program will be held for teachers who accompany their students. Testing will be at the SIU Arena.

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## U Center signs mix art with need

By Keith Kemper  
Student Writer

Do you need a ride to Wisconsin, Florida, New York or California? The notes plastered on the walls of the University Center advertise everything from housing contracts to cars to stereo tape decks.

Glen Messer, a sophomore from Cobden majoring in math, has been trying to sell his car to the past week. "The reason I put my sign here is that it doesn't cost anything and I'm always here," he said.

The expression "eye-catching" is the name of the game. The variety of writing styles, designs, colored ink and paper create a collage that any art major would be proud to own.

On the walls one can find a red and orange tree, a map of the Continental United States on which is a request for transportation to Philadelphia, a picture of a little devil threatening to raise hell if he doesn't get to Chicago and many more.

One reads "Two chicks desperately need ride to Chicago North Side. Will share expenses and provide interesting conversation. Call Nancy or Sue." Another reads, "S.O.S. Please don't leave us stranded here in the Hub. Bub of Civilization! Take us to North Chicago."

Perhaps the job interviewers from advertising agencies should go to the University Center and take the phone numbers from the best of the signs.

## Violin soloist in concert at SIU

Hen Poulos, violinist, will play soloist with the SIU orchestra in a concert April 14 at 8 p.m., the School of Music announced.

A graduate of the Philadelphia Musical Academy, Miss Poulos is a former member of the Houston Symphony Orchestra under Leopold

Stowski and Sir John Barbirolli. She is currently on the School of Music faculty and a member of the Illinois String Quartet, and a doctoral candidate at Indiana University.

The orchestra, under the direction of James Stroud, will perform A

Dvorak's "Concerto in A Minor for Violin and Orchestra" and "Symphony No. 4 in E Flat Major" by Bruchner.

The concert is open to the public without charge and will be performed in Shylock Auditorium.

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PIC leader criticized as tool of whites

# Cairo black finds himself in racial gap

By Judy Van Slyke

CAIRO, Ill. (AP)—James Aveary, a young black man, former policeman and former tavern owner, has placed himself in the middle of the gap between whites and blacks in Cairo.

Aveary, 31, is cooperating with white leaders in an effort to get more jobs and housing for the blacks who make about half the city's 6,500 population.

He formed in January a group called People for Improvement of Cairo (PIC) which he says has hundreds of members.

The United Front, a predominantly Negro group which has boycotted Cairo businesses for two years and has acted as spokesman for the city's Negroes, contends that Aveary is only a tool of the white leaders.

Aveary started his group because of his belief that "jobs and better housing... will make Cairo all right." Aveary is unemployed and receives public assistance to feed and clothe his family of eight.

He quit the Cairo police force to open a tavern and claims that the Front ran him out of business because he refused to pay off. The Front held meetings in his tavern

for a while, Aveary said, "and then they wanted me to pay off to operate and that's when the trouble started."

The Rev. Manker Harris, a white minister and a director of the Front, denies the charges. Harris said the business boycott was aimed at white shops and succeeded in closing 30 white businesses in Cairo.

Harris said black businesses were not bothered.

Harris said that Aveary's followers in People for Improvement of Cairo amounts to about 25 persons. The Front says, "The city fathers and white racists are putting him (Aveary) up to everything he does."

Aveary plans to open an employment agency this month and hopes that state and federal funds will be made available for job training programs.

He added, "Once we have jobs to offer, the blacks will dare to come out in the open and fight the Front. They'll show their support."

In February, Aveary announced that white storeowners offered to hire 10 full-time and four part-time black employees in an effort to end the Front's boycott.

Aveary said that Cairo blacks at first were behind the boycott but now they realize they have not profited from it.

Carl Karcher, a spokesman for the white merchants, said they were tired of trying to deal with the Front and wanted to deal with "someone responsible like Aveary."

Front officials immediately denounced the job offers and said the \$1.25 hourly wages offered were "slave wages." They said the boycott would continue until storeowners made a "legitimate offer of jobs."

PIC has been criticized as an attempt to divide the black community, and that the city is paying the group's bills "to put hope in the whites that the boycott is ending so they can go back to being just as racist as they want to be."

Aveary denies the city is supporting his group, but admits he has

"moral support" from whites and blacks.

A week after Aveary announced the job offer, he was wounded by a rifle fire as he walked from a private Negro club to his car.

Aveary, a commissioned deputy, returned the fire and later identified the man. Officials charged the man with attempted murder and said he was a member of the Front.

Harris denied that the man was connected with the Front.

Front officials and Aveary differ extremely on the presence of state police in Cairo. The troopers have been patrolling Cairo since October when the nightly snappings which have been common for two years were at their peak.

Aveary credits the police patrols

with the relative quiet Cairo has enjoyed since the first of the year.

Harris said the police were brought in "on a false pretext" and they have made illegal raids on the predominantly Negro housing development of Pyramid Courts where much of the sniper fire has occurred.

"White folks can raise hell while the black man still goes to jail," Harris said.

Aveary and the Front agree that there must be better conditions for Cairo blacks.

"I'd like to see the town rehabilitate itself," Aveary said, "and I want to do my part. Cairo has lots of potential but it's going to take a lot of cooperation by everybody."

## Social work emphasized

### Club seeks new members

Students who wish to give a little of their time and have the desire to get involved in helping other individuals may find the Social Work Club the organization for them.

The Social Work Club, which was founded several years ago, deals with a people-to-people contact, according to Foster Brown, sociology instructor and faculty adviser to the club.

Brown said the club's original purpose was to invite guest speakers to lecture on various aspects of sociology and social work. The members eventually had other ideas concerning the activities of the club.

"The students wanted more experience in the field," Brown said.

That is, the members desired to go out and work with people.

On such field trips, they take underprivileged children on picnics, or they may visit patients at the Styrest or the Tyler Nursing Home, Brown said.

The two co-presidents of the club are Irving Hoffman and John Michel, both seniors majoring in sociology.

Hoffman said that the club is open to anyone. He added that the students who join the organization obtain a sense of satisfaction from helping other people.

One of the activities that the Social Work Club will sponsor this quarter is a trip to the federal penitentiary at Marion.

Hopefully if this is approved, Brown said, the club will send approximately 20 students to the prison. Once there, the students will have an opportunity to talk with seven inmates at Marion, he said. The trip is tentatively planned for April 15.

Other activities, according to Hoffman, will include picnics with the Hurst Foster Home, and the Bowen Center, in Harrisburg, a school for retarded children.

The club, which drafts new members every week, Brown said, is not just an organization for social workers. The club has members who are crime and correction students or recreation majors who take part in helping the underprivileged at the Bowen Center.

## Students concerned over trailer rent hike

By Rita Pung  
Student Writer

The proposed zoning ordinance under consideration by the Carbondale Zoning Commission has swept along with it a current of opinions immediately after the prediction by a local author that mobile home rent prices would "sky-rocket."

"I'd gladly pay extra for an improvement of the facilities," said Ronald J. Hill who is living at the Carbondale Mobile Home Park. "As it stands now, some of the streets are covered with holes, and when it rains, they just all fill up," Hill said. "The extended section of the park just has gravel roads."

According to Hill, living conditions deteriorated as the effort to keep up the park declined. He charged that "the park owners do not care about living conditions after their money starts rolling in."

B.W. Severs, a Carbondale mobile home park owner who anticipated trailer rent prices to double, was probably "exaggerating," Hill said. "I doubt the credibility of Severs' presumption that the owners of apartments and off-campus dorms are behind the ordinance. There isn't a shortage of people in apartments and off-campus dorms."

Mike Olson, a mobile home occupant of Town and Country Trailer Court, objected to any raise in rent prices.

"The landlords would increase the rent a lot if the ordinance is passed. I don't want to pay for it," Olson said.

Although a recreational space and a larger lot sound promising, Olson said he would rather give them up if a rent increase could be avoided.

"With the high turnover rate of occupants in mobile homes, which is about 1 or 1½ years per trailer, the occupants could not get the most benefit out of the improved conditions if rent prices are to sky-rocket," Olson estimated.

Jackson Trailer Court resident Pinky Young said, "The sky-rocketing of mobile home rent

prices would kill the main attraction of this type of housing; and together with the unusually high rates in utilities, people would rather live in a house or an apartment."

"I don't see that a recreational space is necessary," said Miss Young.

Dan Martin, a junior living at Green Acres Trailer Court, said, "It's pretty good the way it is now. We've got plenty of room. I'm for no change at all."

Dave McFarland at University Trailer Court commended the ordinance as "a good way to force mobile home owners to improve housing conditions." He also indicated a potential exodus of mobile home parks away from Carbondale if the ordinance is passed, since the outskirts of town allow more space for expansion.

"I don't think I'll be affected by the ordinance as much as the others will be since I am on University property," McFarland said. "If it affects me, I'll just move out of town, because property prices in Carbondale are outrageous."

## Bureau bungles

LOUISVILLE, Ky. (AP)—The wheels of the federal government do seem to need a bit of oil sometimes.

For instance, a Louisville woman recently received a form from the Chicago Region U.S. Civil Service Commission to fill out for a young friend who had used her as a reference in applying for summer work at the Census Bureau's office in nearby Jeffersonville, Ind.

The trouble is, the form, which dealt with character, loyalty, etc., arrived a week after the applicant had completed her work at the bureau and had returned to college.

By Dale Priban  
Student Writer

The construction of the new Humanities Building, to be completed in 1972, has caused concern for safety aspects of the project. The building will extend from the University Center north to President Morris' house.

Oliver Halderson, SIU safety coordinator, said "The biggest problem is housekeeping—keeping the site clean and safe. This is the biggest problem anywhere."

At a preconstruction conference with the contractors, Halderson handed out copies of the Contractor's Outline for Accident Prevention, which lists safety requirements for any construction site and emergency telephone numbers. Halderson also said that compliance with the Manual of Accident Prevention in Construction is in the contract of the building construction.

According to Cody Russell, project manager, all construction is bound by the State Scaffolding Act and by the International Safety Code.

Russell said that all pits will be "enclosed off and that a 6-foot chain-link fence will surround the construction site. If need be, barbed wire will be placed on top of the fence. "Barbed wire says no

students allowed," said Russell. "The barbed wire keeps students out for their own safety. Crossing the fence is trespassing," Russell added. "Any student hurt on the construction site should report it to the Campus Architect's Office immediately."

## Bunny club is site of speech

Thomas M. Brooks, dean of the School of Home Economics at SIU, has to make a speech April 15 at an unlikely spot—the Playboy Club resort at Lake Geneva, Wis.

Brooks accepted the invitation to be a guest speaker for the Illinois Dietetic Association (IDA), which selected the resort as the site for its spring convention.

His subject will be "Consumer Education—How the IDA Can Take a Bigger Role."



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## Sedik's grand slam triggers 9-2 win

# Salukis take series opener from Tulsa

By Fred Weinberg  
Daily Egyptian Sports Writer

Put together the collective bat of Bob Sedik, Bob Blackley and the hot pitching of Dick Langdon and you have a 9-2 win over 12th ranked Tulsa Friday on the SIU baseball field.

The teams will meet for a doubleheader Saturday at noon on the SIU diamond.

Sedik equalled his last season's

home production with a grand slam in the second inning which gave the Salukis a 4-1 lead and, for all intents and purposes, the game.

Tulsa's starting pitcher, Reggie Rowe, started the big SIU inning by walking SIU's Duane Knipper. Shortstop Dan Radison singled and Rowe walked Joe Wallis to load the bases before Hurricane coach Gene Shell yanked his starter.

It didn't do much good, however, because Sedik took reliever Ken

Patrick's second pitch and walloped it over the left-center fence for the first SIU score of the game.

Tulsa scored its first run in the top half of that inning when the Hurricane's Jerry Tabb doubled and was singled in by Phil Honeycutt.

The other Tulsa run came off of another Tabb double and Joe Fleming's RBI.

Blackley caught a Patrick pitch in the bottom of the third and sent it

out over the left-center field fence for the second homer of the day which more or less iced the game for the Salukis.

Tulsa was never able to rally after the fourth inning.

Langdon took his third win of the season, going all the way and allowing nine hits and two earned runs.

"I felt pretty sharp all the way," said the top SIU hurler. "My pitches weren't that consistent, though. My slider wasn't too sharp in the early innings but it came through later."

"I was real happy with our defensive work," said SIU head coach Rich "Icky" Jones, who had complained about the number of errors his infield was racking up earlier in the week.

"We played pretty near errorless ball but we're going to have to play just as well tomorrow to beat them."

Jones was referring to the fact that Tulsa will start its two top pitchers in the doubleheader, Steve Rogers (4-1) and Cliff Butcher (6-1).

SIU's only error was charged to Dan Radison when he made a bad throw to first allowing Jerry Tabb a base.

"I feel real good," said Langdon. "This was the one game I lost last year and I wanted it real bad."

The Salukis went through three Hurricane pitchers with Rowe absorbing his first loss of the year allowing four earned runs, two hits and walking two in two innings before he was yanked for Patrick.

SIU's Jim Dwyer pounded out the last hit against Patrick before the Tulsa pitcher went to the dugout in the bottom of the fourth. Reliever Ray Kennen was touched for three earned and one unearned run to finish the game for Patrick.

Mike Eden and Blackley shared top hitting honors for SIU, each going three for five while Sedik collected four RBIs on his grand slam and Blackley collected three for the game.

SIU freshman Dan Thomas pulled off, perhaps, the neatest bit of defensive work, an unassisted double play. He snared a hot line drive off the bat of Tabb and instinctively stepped on first, throwing the runner who had been on first out.

The Salukis also pulled off an Eden to Kuiper to Thomas double play.

There were five doubles in the game with Tabb picking up two and Fleming, Dwyer and Blackley each hitting one.

TULSA		ab	r	h	bi
Starting, cf	5	0	0	0	0
Shawder, rf	3	0	1	0	0
Adams, 2b	4	2	2	0	0
Tabb, 1b	4	2	2	0	0
Bent, 3b	3	0	0	0	0
Honeycutt, ss	4	0	1	1	0
Fleming, if	4	0	2	1	0
Kuhr, c	2	0	0	0	0
Pennington, c	2	0	0	0	0
Rowe, p	0	0	0	0	0
Patrick, p	1	0	0	0	0
Kennen, p	3	0	1	0	0

SIU		ab	r	h	bi
Eden, 3b	5	2	3	0	0
Dwyer, cf	4	1	2	0	0
Blackley, rf	5	1	3	0	0
Thomas, 1b	5	0	1	1	0
Kuiper, 2b	3	1	1	0	0
Radison, ss	5	1	1	0	0
Knipper, if	2	1	0	0	0
Kuhr, c	1	0	0	0	0
Sedik, c	3	1	1	4	0
Langdon, p	4	0	0	0	0

E. Langdon, Kuiper, Patrick, 2b; Tabb, 2; Fleming, Blackley, Dwyer, 1b; Sedik, Blackley, 1b; Tulsa; SIU v.	
--	--

SIU		ab	r	h	bi
Langdon (W, 3-1)	9	2	2	2	0
Rowe (L, 2-1)	1	2	3	2	2
Patrick	2	1	2	1	1
Kennen	4	1	3	3	2

WFL Langdon, Tomer, 3.00, DP, Thomas (unassisted), Eden, Kuiper, Thomas.



Southern's own version of Danny Thomas, no relation to the famed comedian, takes a mighty swing and propels his bat into the Saluki dugout. He didn't hit the ball. SIU will host the Tulsa Hurricane in a 1:05 p.m. twinbill this afternoon. (Photo by Mike Klein)

## Not today, Danny

## Soccer Club after varsity status

"The main goal of the SIU International Soccer Club is to be recognized as a varsity sports team at SIU," said Mr. Joseph Chu, international student adviser and former advisor to the SIU International Soccer Club.

The soccer club was founded by a group of international students who shared a common interest in soccer and has been a recognized SIU organization since January of 1967.

Chu, who was faculty adviser of the club for more than five years, said that varsity recognition for the club would mean immediate NCAA membership. This in turn, would provide funds for equipment, playing facilities, traveling expenses, insurance, scholarships and

would allow the team to participate in NCAA events.

At the present time the team gets some tuition grants, but, compared to NCAA members, SIU receives quite a bit less.

Most of the team's fundings and equipment come from private donations. Chu said, however, "We are very grateful to the Student Council for giving us money for travel expenses."

Other goals of the club are to stimulate interest and participation on the part of the student body and to make SIU one of the leading soccer universities in America.

The team is made up of about 45 players representing more than 42 nationalities including American.

They are coached by Joe DiLillo, a former goalie for the SIU team. "Joe has been a great inspiration to our team and to many other people," said Chu. DiLillo has only one leg.

Besides playing soccer, the club also has periodical social gatherings and a banquet at the end of each season.

All coaches, managers and advisers of the club are volunteers and do not receive a salary.

## Eight Chicagoland gridders

### sign SIU letters of intent

Seven Chicago area high school football players and one junior college transfer have signed letters of intent to attend SIU, according to head football coach Dick Towers.

Topping the list are Bruce Pahr, a 6-0, 180-pound split end from St. Laurence High School, and Dwight Jasper, a 5-10, 185-pound halfback from Froville East.

"Towers said Pahr is 'the best receiver I've seen this year,' and mentions Jasper as having 'great speed and quickness.'"

Other prep players signed are George Belleck, a 6-1, 215-pound halfback from Glenbard East;

Tom Joy, a 5-11, 190-pound linebacker from St. Laurence; Jim Lee, a 5-11, 220-pound guard from Gordon Tech; Pete Harth, a 6-2, 190-pound guard from Arlington Heights; and Paul Kucia, a 6-0, 200-pound fullback from Riversdale-Broadfield.

The junior college transfer is Paul Dumas, a 6-2, 200-pound offensive guard from Kennedy-King Junior College. He is an honorable mention junior college All-American and rates a good chance at starting for the Salukis next fall, according to Towers.

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_____	_____	4
_____	_____	5

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## Fire Base 6 supported by U.S. aircraft

SAIGON (AP)—Waves of U.S. bombers dumped explosives and napalm close to Fire Base 6 Friday in an intensified effort to break the North Vietnamese siege of the frontier outpost in the central highlands.

The sustained enemy attacks in that area drew serious scrutiny from U.S. strategists, who said the North Vietnamese drive is covering a wider region than any previous enemy offensive in the central highlands.

The formations of B52 Stratofortresses hammered at North Vietnamese troop concentrations within two to three miles of the beleaguered mountain-top artillery base 200 miles north of Saigon.

The base, manned by South Vietnamese troops, has been under almost daily attack since March 31. It is close to the triborder juncture of Laos, Cambodia and South Vietnam.

After the B52s struck, smaller U.S. fighter-bombers saturated the jungles around the base with napalm. U.S. helicopters dropped a similar fiery liquid in 35-gallon drums to touch off jungle fires. The objective is to burn out the heavy growth, and thus deny cover for the North Vietnamese as well as clearing the field of fire for the

South Vietnamese defenders.

South Vietnamese forces claimed they killed 20 North Vietnamese and seized they took losses of three killed and four wounded.

Elsewhere in the central highlands, the enemy attacked Hoiway and Dak To air bases.

The action in the central highlands became the focal point of the fighting in South Vietnam. Some Americans feel the North Vietnamese might try to take over a district headquarters in the highlands "if for no other reason than to prove they can do it," one American official said.

U.S. military sources noted the series of enemy attacks have been spread over Pleiku and Kontum provinces, where in previous years they singled out fewer targets.

## Men's Lib activities mark new movement

It was bound to happen, and it did. Men's liberation came to SIU early this week when the organization's founders, two SIU students, introduced the movement here.

H.R. Lockett, a graduate student in rehabilitation counseling, and Joel Wilkerson, a senior in psychology, claim that their purpose in starting the first men's liberation movement in the country was to promote understanding and respect between men and women. The movement began Monday

and continued throughout Friday evening, ending with a "Turnabout Dance," in the Ballroom of the University Center.

Highlights of the "Turnabout Week" included paying out sample cards to coeds and giving the coeds the opportunity to change rules with their counterparts.

Activities ended with the dance at the University Center where girls were charged more for admission than men.

According to Wilkerson, the week's activities went relatively well.

# Daily Egyptian Classified Ads

### FOR SALE Automotive

'66 Honda 500, just overhauled, good condition. \$150. Phone 457-4303. 4712A

'69 H-D 300 Sprint, excellent cond. \$600 or best offer. 549-0848. 4713A

1963 VW, eng. rebuilt, new clutch, tires, \$400 or best offer. 549-5145. 4714A

Toyota Corona Deluxe, 2 door hard-top, radio, low mileage, white walls, best offer. 547-7171. 4715A

1960 Willy's Jeep 150 Day. 549-3121, eve. 549-4194. 4716A

1969 BSA 441 Victor, 2800 miles, excellent shape. \$250 549-3756. 4719A

1964 VW bus, exc. cond. 110 hp. \$900. Alan. 549-1313. 4720A

Must sell 1960 MGA, needs work, good condition. \$250. Call 549-9516. 4721A

305 Yamaha 350, engine very fast, ask for John, Warren Court 4. 453-5462. 4722A

1969 Nova 4 cyl (214 mpg) good cond. with only 25,000 miles. 549-0363. 4723A

'68 Impala 55 convt., p.b., p.s., air, 396 cu. in. fact stereo 3 yr. warranty, great cond. Must sell. Call aft. 5 p.m. 457-7055. 4724A

'62 Buick Special, V-8, auto, p.s., hr.-4 door, must sell. \$135 or best offer. 549-3618. Ask for Dohy. 4725A

1962 Chevy Bel-Air, 4 dr. automatic, V-8, Perfect condition. Best offer. \$805. 118, above Basin in Robbins. Ladies rule on door or after 6. 4726A

1963 Volvo, Bug, runs well. Good condition. 5375. 4727A

'70 Honda CD-175, helmet, luggage rack. Excellent condition. \$450 or best offer. Steve. 549-4557. 4728A

Bridgestone 50 step-thru... 1967 Economical and dependable. Good shape, reasonably priced. 457-7128. 4729A

1967 1971 Scout, 4-w dr., 30,000 miles. \$1500. 457-0931. 4730A

'67 180 Yamaha, very good condition. \$300. call 453-4753. 4731A

'63 Buick, p.s., p.b., new tires, shocks. \$280. '67 Honda 305 Scrambler, \$380. 549-4983. 4732A

VW Craiville, light green, completely rebuilt engine, very sharp, good tires. \$598. Marion St. 549-2574. 4733A

'70 Fiat 130 Sps. Cps.—5 speed, D.O.H.C., 160 CH X radiators, green, \$2700 firm or trade for VW-Volvo value. 549-0203. 4734A

'55 Chev, good shape. \$150 or best offer. 549-0140. 4735A

1968 Harley Davidson 250cc. \$400. 400 power. Telescope. 15". Chevy mag. Ph. 549-7782. 4736A

1968 Suzuki 200cc, excellent cond. 2000 actual mi. Call 684-3823. 4737A

'70 CB 750, very fast, see at Willow St. Garage. 549-3758 or 549-3440. 4738A

1964 Mercury, excellent condition, very clean. See at Willow St. Garage. 4739A

1968 Honda 51.40 with complete Scrambler setup, excellent cond. priced to sell. 457-7188, for Lee. 4740A

1968 Oldsmobile 442, wagon, p.s., ph. \$1200. Call 457-7218 after 7-30 p.m. 4741A

1966 Mercury Cyclone, air, p.s., much work done recently. 549-6721. 4742A

Atchafalca, 1950 Triumph 600, less than 100 mi. \$1200. Call aft. 6 p.m. 453-5255. 4743A

'64 Corvair Monza, new tires, shocks, excel. cond. \$275. Ph. 549-3889. 4744A

'67 VW, tan roof, radio, must sell, will take best offer or trade. Call 549-3225, ask for Joe Rappaport. 4745A

'67 Corvair V-8 automatic, vinyl hard top, power steering, good condition. 549-1291. 4746A

### FOR SALE (Cont.) Automotive

'68 Dodge "Super Bee" 383, 4-speed, best offer, see at Apt. J-4, Calhoun Valley, C'dale, after 5 p.m. 4805A

Firebird, C'dale, 1967. Call 457-2151, 8-11 John Harris. 4806A

'69 Honda 45cc, like new, 1000 miles. Houseboat, 10x22 w-30 hp motor, must sell both items. Call 457-5266. 4807A

1963 Pontiac, V-8, auto, air, p.s., good work. \$50 549-5286. 4808A

'67 BMW 1800A, new Dunlop radials, immaculate. 549-6143 after 5. 4809A

1964 Honda 500, 4000 mi, good cond. \$140 or best offer. 453-4841. 4711A

### Real Estate

Why rent? We're selling 4 houses in Carverville, priced from \$5900 to \$8000, payments per month approx. \$40. Call 549-6412. BA130

Mobile home lots for sale, choice lots priced between \$300-\$700. Located 3 mi. east of Coble, utilities, natural gas, C'dale water & ph. REA elec. Ph. 549-6612. Eden Homes of America. BA367

### Mobile Homes

'67 Regent VIP, 10x30, carp. and p.c. 453-2239. 549-7162 after 5. 4718A

10x30 New Alcon, furnished, central air cond. new gas furnace. University Trl. Court No. 52. 549-8191. 4710A

Bus trailer, air cond. furn, Hickory Leaf Trl. No. 26, Carverville. 2 bks. N. of VTI. 4739A

### Miscellaneous

Golf clubs, biggest inventory in So. Ill. Full sets \$49 to \$79. Starter sets \$29. Golf balls \$1.50 per doz. Assorted putters. Ph. 457-4352. BA380

English Beagle puppy, 6 months old, will discuss. Call Enid. 549-4239. 4712A

Golf clubs, brand new, never used. Still in plastic covers. Sell for half! Call 457-4334. BA381

Typewriters, new & used. All brands. Also SCAM electric typewriters. Irwin Typewriter Exchange, 1101 N. Court, Marion, Ph. 993-5997. 4735A

Disk & 2 bookshelves, 19 inch back & white leather, chair. Call 549-8015 after 5:30 pm. 4730

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TV set, portable, clear, bright picture, reasonable. Phone 457-4712. BA129

U.S. map, excellent condition, new. \$1.50. Call 549-3125. 4746A

Brand name stereo components at 10-35% off. Call 457-7257. 4747A

### FOR SALE (Cont.) Miscellaneous

New & used furniture, wardrobes, closets, chairs, tables, beds, beds, G.E. appliances & TV's, large selection of living & bedroom suites, best buys, used furniture, beds, TV's & stereos, couches, 100 up. Stoves & refrigerators. \$10 up. U-haul them. Wintler's Bargain House. 301 N. Marion. 11th. BA121

Golf's bike, 2 months old, perfect cond. with accessories. 549-6745. 4751A

Antique sale. Oak beds, dressers, depression glass, bottles, player piano, 1950 Chevy, chrome, dishes, etc. 9 a.m. Sat. April 10th. First come, first serve. 217 So. 13th. Herrin. 4771A

Car cassette player, best offer. 4772A

Camera, Yashica Rangefinder, Lyrix 11.4, excellent cond. \$70. 549-8520. 4773A

8 track tape deck, 4 speakers in cabinets & over 20 tapes. Great sound. \$150. Ken 717 S. University after 4. 4774A

Acoustic, 360, 2 1/2" Lanning's horn, perfect condition. 457-4036. 4775A

Golf clubs—stainless, brand new, full sets, \$79. Asst. wood \$4.88. Asst. irons, \$2.49. Golf bags, \$5.75. 457-4034. BA382

26" 10 speed men's bike. \$92. 900 E. Park. No. 57. after 5 pm. 4744A

St. Bernard, Irish Setter, Poodles, Dalmatians, Chihuahuas, Collies, A.K.C.s, compare our prices and guarantee. Melody Farm, Ph. 322. 4755A

Sewing machines found in warehouse. 3 new, used 1970 models, equipped to zig-zag, button-hole, decorative stitch, etc. \$35 plus tax. Call to reserve. factory auth. Hecch Sewing Machine Co. 220 W. Monroe. Herrin. 480-2643. BA104

Guitar Univox, double pickup hollow body with case \$100 or best offer. Also A.W.A. cassette recorder. Call 549-5298 after 6 pm. 4711A

### FOR RENT

New house, close to campus. 2 girls needed for Spring. 549-6564. 4748A

1 girl to share off, apt. beg. June. Reasonable, close to campus. 598 Jean. 549-3082 after 5. 4749A

Quads contract, make, spr. 4758 \$180. Must sell. Call. 457-4758. 4750A

Apt. for 1 or 2 girls spr. \$50 off on lease, must sell. 457-2134. 4748A

1 girl's contract for summer qtr. \$140 & utilities. Nello Apt. 549-4764. 4750A

East of Murphysboro on Highway, mobile home, 2 bedroom, fully furnished, automatic washer, city water furnished. \$125 a month, no pets, phone 45-4772. Married couple 4748A

Big house for 3 or 4 men, summer, air cond. 2 bks, from campus. \$150 quarter. 549-2228. 4778A

### Chick's Rentals

Spring, 2-3 Bedroom trailers Summer, 1-2-3 Bedroom trailers Summer Discounts 10%-40% Rent now, get the best and save

104 S. Marion 549-3374

Apt. for rent, 4-man apt. new, 2 bedroom, furnished, for summer qtr. 549-5882. 4758A

Avail. summer qtr. new, all electric, one-bedroom, furn. appt. \$18 per mo. water incl. swimming pool & laundry line. 457-7525 weekdays 9-4-30. 549-5228 after 6. 48115

C'dale house trailers, 2 bedroom, \$80 per month, 1 bedroom \$40 per month plus utilities. Immediate possession. 2 bks. from campus. Call 457-7525. 48115

Female roommate wanted spr. qtr. 4 room duplex, air cond. near campus & bus stop. must sell. Call 457-7583. 4758A

### FOR RENT (Cont.)

Ent. apt. for men, 201 S. Poplar 457-7276 after 4 pm. BB124

Single & double rooms for women graduate students, very near campus, best buys, privileges. Call 457-7352 after 4 pm. BB125

Unexpectedly have vacancy in new mobile home for 2 or 3 girls or married couple or veterans. Near campus. Red Wagon bus service. Ph. 457-7352 after 4 pm. BB126

Mobile home, 2 girls, \$195 per quarter each unit paid 305 E. Freeman Ph. 459-6617. BB127

Must sell new, room one block from campus \$180. ap. qtr. Call 549-8633. 4779A

1, 2 & 3 spaces in new trailers, new thru June & fall. 549-1277. 4598B

House for summer 4 men, air cond. near campus. \$180 quarter. 549-0823. 4746A

Male trailermate 4 miles out (2600 457-2988. Claude Baker or 487-1607. Mr. Johnson, nice. 4797B

Older trailer on East Meier St. 549-4991. BB128

Carbondale deluxe efficiency apartment, 1100 N. Lincoln Ave. 400. Located close to campus & shopping area. Air conditioned. Male students. Univ. approved contracts. 549-7335. 549-2990. 457-5311. BB389

Alford, new, carpeted 12x32 trailer, central air, to share with one male occupant. 684-0951. BB131

Room in house, \$40 a month plus util. See Chuck at 506 S. Washington. 4813B

Female roommate to share house north of city \$85 month, must have car. Call 549-7956 after 5. 30. 4814B

Close to campus, apt. to share with two others. \$150 qtr. Call Deb. 549-7282 between 9-10-11 am. 4. 4815B

Have opening for male senior or grad to share 4-man apt. for spr. qtr. close to lake, pool, util. included, luxury. must see to appreciate. \$387.50 per quarter. 549-7445 or 549-6451. Contracts avail. for 71-72. BB112

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Undergraduate student, offset press assistance. Knowledge of offset press operation desirable, must have mechanical aptitude in order to perform duties peculiar to maintenance and operation of equipment. Apply at Daily Egyptian for Mr. Muir, evenings after 9 p.m. Must have current ACT on file at Student Work Office.

The Daily Egyptian has the following openings for undergrad students: typists (at least 80 wpm and you must pass our test) 11 a.m. to 2 p.m., 4-6 p.m., 8-10 p.m., and 6 p.m. to midnight. To qualify, you must have an ACT on file with the Student Work Office. See Mr. Muir after 9 p.m. for an interview.

Wanted: personal attendant to assist prospective undergrad student in daily activities, entering fall of 1971 quarter, salary to be arranged. Contact John Wernick, 2025 Jersey Ridge, Danvers, Mo. 63837. Phone 319-325-5687. 4792C

Reader for part night shift. Textiles already recorded, undergrad campus, non-tech reading. Jean. BSU. 549-6477. 4793C

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Immediately, Alcol and Fortran 1/2. Call 457-6296 after 6. 4797B

Loom—student wishes to buy four loom. Please call Diana, 536-2132. 4840F

### LOST

Last brown Raleigh 5 speed bike, 41-71, reward. Laurie, 457-8995. 4792B

Last black wallet at baseball field. Call 549-5608, need reward. 4793C

Last, C'dale, tan Parker \$1 pm, greatly valued by owner, Reward. Call 549-3694. 4791G

Last 1 pair of gold-rim glasses in library, 4 floor 4-27, \$15 reward. Call 549-8742, ask for Pete. 4799G

### ANNOUNCEMENTS

For 2 Center Tutor, For a better life, For a better city. ELECT

HANS FISCHER Mayor of Carbondale

KARATE FOR FITNESS, SELF-DEFENSE 116 North III, 2nd floor

MICHAEL WACHAR 2ND DEGREE BLACK BELT CERTIFIED INSTRUCTOR

Visitors welcome at 549-8710 (7-12 pm) 4794C

Solukiettes Tryouts 1971-72

Point Point Spunkette Tryouts will be April 20-21 10am-4pm, 8-10 pm at the Women's Gym, Rm. 216



## Speech cites small group therapeutics

By Rich Davis  
Daily Egyptian Staff Writer

The small group movement may be "the emerging church of the 21st century," Dr. O. Hobart Mowrer told a Shryock audience Friday.

Mowrer, professor of psychology at the University of Illinois, was the concluding speaker in a two-day celebration of the Life Science II building dedication.

Mowrer discussed the growing importance of small groups and integrity groups in terms of their therapeutic value, and in relation to family, marriage and the church.

According to Mowrer, Christianity started as a small group endeavor in so-called "house churches" in which there was honesty, responsibility and involvement.

Although this came to an end during the 300s A.D., Mowrer said the small group movement is exemplified today in groups such as Alcoholics Anonymous and various drug rehabilitation groups.

Group therapy, an important part of small groups, is also being used increasingly in schools where group counseling is replacing individual counseling.

Mowrer said during the first half of this century, urbanization, technological changes and increasing mobility "badly disrupted traditional institutions of home, church and neighborhood."

As a result, great masses of people are without "personal identity and emotional intimacy," he said.

Small groups, he said, are helping to compensate for some of these losses. Mowrer noted that psychiatrists are turning from the individual therapy methods to using group therapy.

Speaking of increasing divorce rates, one out of three marriages today as compared to one out of 20 in 1900.

(Continued on page 10)

# DAILY EGYPTIAN

## Southern Illinois University

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## Clean campaign

Springtime means lots of things. For the people involved with the Model Cities Youth Program it means giving Northeast Carbondale a pretty thorough combing, cleaning and refreshing by sponsoring a clean up campaign this weekend. The clean up campaign started Friday afternoon with about 16 young people pitching in, according to Henry Carter, a staffer at the Attucks Multi Purpose Center. (Photo by Fred Plerler)

## Annex task force mulls new ideas

By Dave Mahsman  
Daily Egyptian Staff Writer

SIU representatives on a joint SIU-Carbondale task force on annexation have submitted ideas for a counterproposal to the city's request to annex the SIU campus into the city, according to City Attorney Ron Briggs, a member of the four-man task force.

Briggs said Friday that SIU's basic ideas are for the city to annex part, but not all, of the SIU campus. He said that he is not free to disclose the specifics of the counterproposal, which were submitted at a task force meeting Thursday. Briggs emphasized, however, that the University submitted only ideas and concepts, not a contract position.

C. Richard Grunz, SIU Board of

Trustees legal counsel and another member of the task force, also would not elaborate on the University proposals, because he said he does not want to "impede negotiations." He said that he does not want the University to be frozen to one proposal, which he sees as a possible result of full disclosure.

"We are trying to reach an agreement, not trying to harden our positions of disagreement," Grunz said.

Briggs said that the city is considering the ideas proposed by SIU, and will draw up a proposal from those ideas for University consideration at a task force meeting to be held early next week. He said that although the city's initial proposal called for annexation of the entire SIU campus, "we will consider anything proposed."

The task force was formed in the

second meeting of a larger committee of SIU and Carbondale officials to work out a mutually acceptable proposal for annexation.

"I think we can make substantial strides in that direction," Briggs said.

Task force members are Richard Mager, campus legal counsel and task force coordinator, Frank Kirk, Carbondale's federal-state programs coordinator, Briggs and Grunz.

Gus Bode



Gus says when they hooked him up to the animal behavior machine at LS II he made a pass at the tour leader.

## Open house climaxes building dedication



### Birdland

A collection of skinned birds seems to attract this group of students at the open house for the Life Science II Building Friday. The stuffed birds were just one of many exhibits displayed at the open house.

Dinosaur bones and fungi were just a few of the exhibits shown in the Life Science II Building as part of its open house celebration Friday afternoon.

The open house was the final activity of the two-day symposium on "Life Sciences and Society" which celebrated the opening of LS II.

Many of the rooms were open, showing displays of the various research methods and equipment used in the Departments of Botany, Microbiology, Physiology, Psychology and Zoology which are located in the building.

The psychology department held demonstrations of the techniques used in different types of therapy and experiments. A computer used in compiling psychological data was also on display.

As part of an animal behavior display, George H. Waring, assistant professor in animal industry, was teaching a class in another room. Electrodes attached to him monitored his respiration rate and heart beat which registered on a physiograph in the display.

In the mammalogy lab, various animal skins were laid out with many of them accompanied by a photograph showing the fashions for which many of them are used.

In the entomology lab people were alerted to learn that some of the larger "bugs" on display were not from Africa or South America but right here in Southern Illinois.

A botany exhibit using color slides showed the use of filters in distinguishing between various types of vegetation.



### Fur all to see

Students examine a variety of animal skins exhibited at the open house celebration for the new \$10 million Life Science II Building Friday afternoon. (Photos by John Lopinot)